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LIKE YOU
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song lyrics

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BE SO NICE
EBB TIDE
OUR WORLD
THE LITTLE GIRL I
ONCE KNEW
JEALOUS HEART
APPLE OF MY EYE
FLOWERS ON THE WALL
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THE DUCK
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ON A WILD BUS RIDE!

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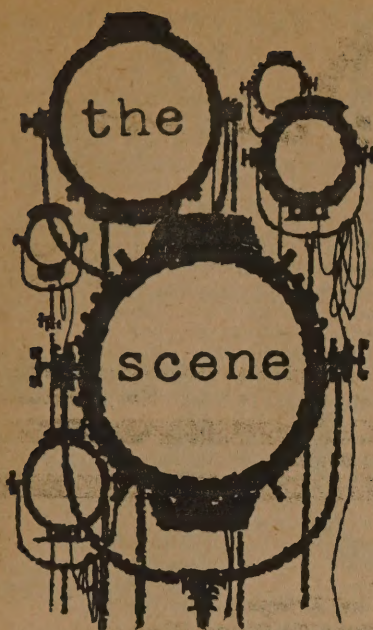
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Is there such a thing as a top ten listing for national anthems? Why not? As old countries fall off the political charts and new ones spring up, anthems become oldies but goodies or hot new chart contenders.

No, we're not putting you on. An article in the October 15th issue of Time Magazine reminded us of the problems we have with our own song lyric deadlines. Here's what Time said:

"Two months ago Stuttgart's Institute of Foreign Relations published its latest revised edition of The National Anthems of the World. It was outdated even before it went on sale. So fast are new nations emerging these days that the anthems of Africa's two newest, Gambia and Zambia, appeared after the anthology had gone to press."

Now if the Rolling Stones or the Beatles suddenly release a new song, we stop the presses, make a desperate phone call to a music publisher somewhere in California, transcribe the lyrics, have them type set and break up a page to fit the song in. But can you imagine the king of a new government getting in with a new national anthem making phone calls to baseball games and school assemblies - "Hello, this is King Howie...yeah, stop singing the old anthem, we got a new one. Ya better take the words down."

The Time article pointed out another national anthem problem that, fortunately, we do not have. (We take that back. The Rolling Stones might have been singing "Get Off Of My Cloud" in an Afghanistan dialect.)

"Lyrics are often the most serious problem. Zambia had no trouble deciding on an ancient African air for its melody, but needed verses which would rhyme in English and in its four major tribal tongues.

To help the 250 entrants in its anthem contest remember the tune, the government ordered all Zambia radio stations to play it for three weeks. In Nigeria, where 250 languages are spoken, and in Ghana, where there are 56, the government gave up and called for lyrics only in English; the anthems of most of former French Africa are written only in French."

The above paragraph suggests clandestine activity, better known in music circles here as payola. Evidently, Zambia doesn't have a Senate investigating committee for un-African house activities, or un-African disc jockey houses or something like that, because the Senate itself demands that the radio station play a song. Wow. A phony top ten chart that has "Oh Say Can We Zambia" listed as # 1. Imagine the news headlines..."D.J. accepts 2 cows and a barrel of beads for playing National Anthem."

You probably remember reading about John Lennon and Paul McCartney writing songs on the spot to fit into movies. Will new nations have that problem too, and if there aren't any songwriters available they tap some poor guy who just dropped into the office to fix the plumbing. To quote Time:



Zambians do the Watusi at one of their weekend "National Anthem" record hops.

"A few budding governments have composed their own. Senegal's anthem "The red Lion has roared/The Tamer of the Bush has jumped forward" was written by Poet-President Leopold Senghor. Jamaica's by the Minister of Industry, the Ivory Coast's by its Information Minister. Malaysia expropriated an Indonesian love song called Moonlight, changed the words, then banned the original version. Kenya's solution was to graft the hymn-like words of one proposed anthem "O God of all creation/Bless this our land and nation" onto the music of a Pokomo tribal lullaby.

Well, anyway, it's interesting to hear something a little patriotic going on during these boring floods of protest songs.

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• I WON'T LOVE YOU ANYMORE (SORRY)

(As recorded by Lesley Gore/Mercury)

MICHAEL GORE

LESLEY GORE

I won't love you anymore

I won't love you anymore

Sorry, Sorry

You made me think I loved you so

The tricks you used were awfully low

And just now I see that you're wrong
for me

I love you so

I hope you understand why

I won't love you anymore

I won't love you anymore.

And now I say,

I'm leaving today

Don't know where I'm going

Just know I can't stay.

Sorry, Sorry

I thought the touch of your caress

Showed me your loving tenderness

But you're the world to every girl

Who gives you a sigh or catches your
eye

Don't be sad that I left

It's all for the best

I'm saying what I'm sure you've already
guessed

I won't love you anymore

I won't love you anymore

Sorry, Sorry.

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hit Parade....

• PLEASE DON'T FIGHT IT

(As recorded by Dino, Desi & Billy/
Reprise)

JERRY FULLER

Please don't fight it

Can't you see you've got me so excited

You've got me on a string

Keep me wondering

If this love affair

Is just one sided

So baby

Don't, don't don't

Please don't fight it.

Please don't fight it

Baby, let me teach you all about it

You say, you've loved and learned

Got your fingers burned

Let me dry your eyes

When they are clouded

And baby

Don't, don't, don't

Please don't fight it.

Please don't fight it

Baby won't you tell me you've decided

To give my love a try

Never say goodbye

After all you haven't really tried it

Oh baby

Don't, don't, don't

Please don't fight it.

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Co.

• FLOWERS ON THE WALL

(As recorded by Statler Bros./
Columbia)

LEWIS DEWITT

I've been hearin' you're concerned

about my happiness

But all that thought you're givin' me

is conscience, I guess

If I were walkin' in your shoes

I wouldn't worry none

While you and your friends are

worryin' 'bout me I'm havin'

lots of fun.

Countin' flowers on the wall

That don't bother me at all.

Playin' solitaire till dawn

With a deck of fifty-one

Smokin' cigarettes and watchin'

Captain Kangaroo

Now don't tell me I've nothing

to do.

Night I dressed in tails, pretended I

was on the town

As long as I can dream, it's hard to

slow this swinger down

So please don't give a thought to me,

I'm really doin' fine

You can always find me here, and

havin' quite a time.

Repeat Chorus

Good to see you, I must go, I know

I look a fright

Anyway my eyes are not accustomed

to this light

And my shoes are not accustomed to

this hard time street

So, I must go back to my room and

make my day complete.

Repeat Chorus

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• A SWEET WOMAN LIKE YOU

(As recorded by Joe Tex/Dial)

JOE TEX

Woman tell me where did you learn to

handle a man with so much ease

After all of his life he's been used to doing

like he pleased, yeah

You got me doing all the good things

a man is supposed to do

I know a lot of men who wish they had

a sweet little woman like you

Cause your kind is so hard to find, find

Your kind is so hard to find

A sweet woman like you is hard to find

A sweet woman like you is hard to find

That's why I'm so glad that I got mine.

Woman tell me where did you learn to

make a man feel like a king

When all the time he knows

That he hasn't got a thing, yeah

Stand by my side baby

And there's no limit to what I can do

I know some men would give their right

arms

To have a sweet woman like you.

Woman tell me what do I have to do

To make you really see

Just how much I really love you

And how much you mean to me, yeah

Don't be afraid to tell me baby

Cause there's nothing that I wouldn't do

I know a lot of men who wish they had

A sweet little woman like you

Cause your kind is so hard to find.

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• PRINCESS IN RAGS

(As recorded by Gene Pitney/
Musicor)

ROGER ATKINS

HELEN MILLER

There's a girl who lives down the track

In a little shack made of timber wood

And her clothes are all hand me downs

From the folks in town who treat her so

good.

Tho she hasn't got a dime

I'm so proud that she's all mine

Cause to me she's a Princess in Rags.

Now her Dad he's a worn out man

Prayin' if he can make enough to eat

And her mom cleans for everyone till

the day is done

Just to make ends meet

All her wealth is in her charms

And the sweetness of her arms

How I love my poor princess in rags.

I know some day I'll find a way

To take her out of this old place

I'll work and slave skimp and save

To change her rags to silk and lace.

Tho it hurts and my body aches

From the pain it takes just to set things

right

But for now I must be content

With each moment spent in her arms

each night.

She's the only girl for me

And some day it's gonna be

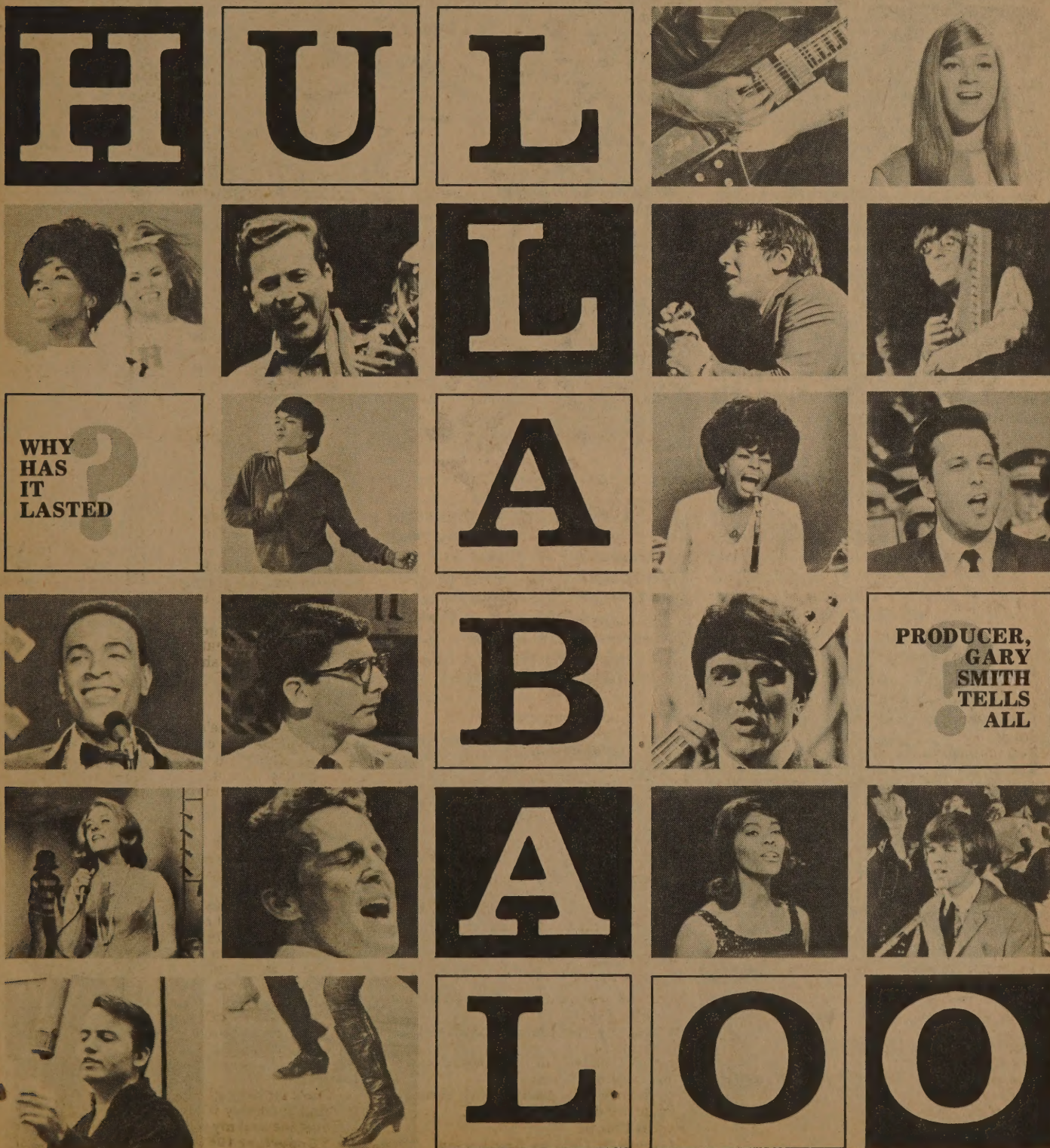
Just me and my princess in rags.

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AN ERA ENDS

SHINDIG is off the air. So is its English counterpart, **READY STEADY GO**. Half a dozen other tv rock shows on both sides of the Atlantic have either gotten the axe or are scheduled for oblivion the end of this season. The last remaining big-time, big-budget, big roster of big name tv rockers is **NBC-TV'S HULLABALOO**.

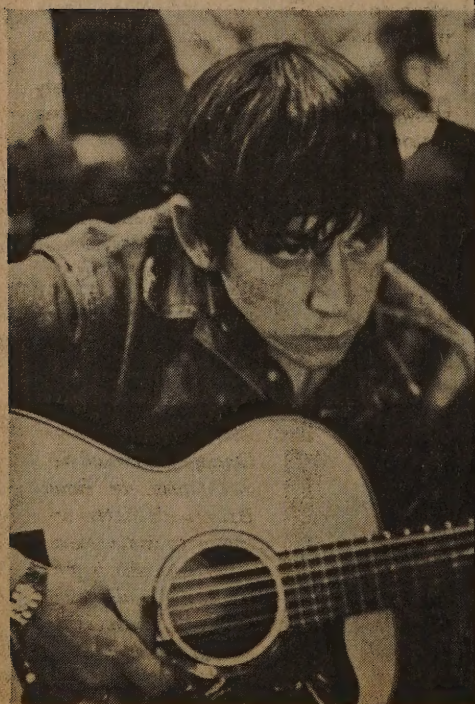


HULLA

LAST OF THE BIG TIME TV ROCKERS



Gary says, "I think the young qualities of Hullabaloo are appealing to adults because they are presented with style, imagination and sometimes wit." Gary gives new talent a chance, like the Lovin' Spoonful above and the Animals and Herman's Hermits typify the big name acts that have balled for Hullabaloo cameras.



B | A | L | O | O



In a segment of the show covering the top 10 tunes, the Spoonful sang their version of "May The Bird of Paradise."



Why has it endured? Gary Smith, dapper 30 year old producer of HULLABALOO, offers a few possible reasons:

"As you might expect, the basis of our audience is the young person but, and this may surprise many, they are not the only persons we're reaching. In fact, NBC's research department tells us that almost half of our viewers are above 30."

How does Gary explain this?

"I think the young qualities of HULLABALOO are appealing to adults because they are presented with style, imagination and sometimes wit. Then, too, the contrast between the young and the older, for example between a Gene Pitney and a Sammy Davis, gives the show a wide appeal," he says.

"In the beginning, people didn't know what we were. I think they expected HULLABALOO to be like a rock and roll stage show—a lot of noise, a lot of confusion and very little production. They learned otherwise. We present an act, no matter what his, hers or their age may be, in the same manner that any major talent would be presented on any major show."

"Many of the performers we have featured have gained considerable stature after and because of HULLABALOO," says Gary. "The Supremes have since made it big as an adult act. It wasn't until we let them do standard

material on our show that they were booked for the Copacabana and Blist-raubs in Boston. And Dionne Warwick, after we presented her as we saw her—as a sophisticated, glamorous performer, has had all kinds of previously closed doors opened to her. It's very gratifying to see this happen."

HULLABALOO has showcased new talent, in addition to the established stars. Newcomers, like the Lovin' Spoonful, Bruce Scott and many others introducing their latest record on the show, have won thousands of new fans overnight.

By keeping in touch with all the many areas of pop music, the HULLABALOO staff is able to present a fresh exciting show every week.

While prowling around discotheques, Rock-Folk coffee houses, recording studios and backstage at rock & roll shows in search of up-to-date material for our magazine, the HIT PARADER editors have often spotted Gary Smith likewise scouting for talent, new trends and ideas for his show.

But the Monday night color TV variety show doesn't just reflect trends—often it starts them.

"This summer, I visited many discotheques," explains Gary, "and the people there, all over 25, were doing the Freddie, a new dance. And do you remember where the Freddie got started? Right! On HULLABALOO. How about that?"



During a rehearsal before taping, the Beau Brummels listen intently to instructions from Gary. He is present at every Hullabaloo taping and demands the best performance.

THE DAVE CLARK FIVE



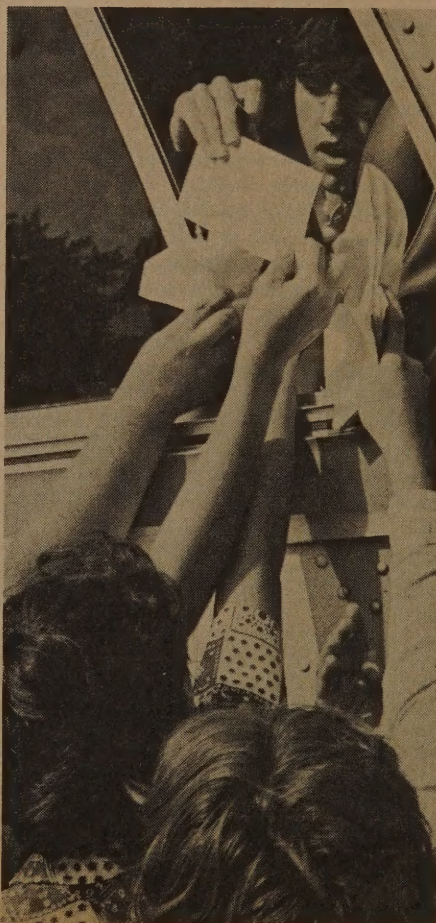
"Here we go again.....
Scratch us if you can."

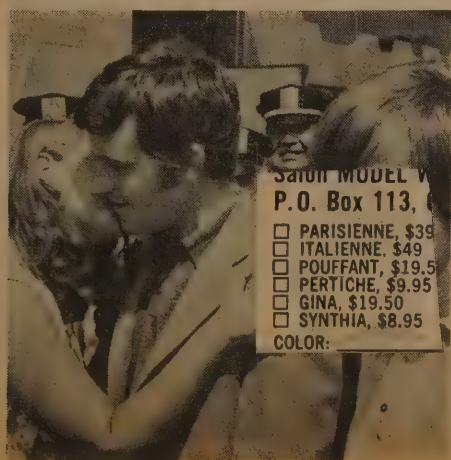
The lyrics had been changed slightly, but the voices were very familiar. On a recent trip to America, the Dave Clark Five made a series of personal appearances to publicize their first film, "Having A Wild Weekend". They visited about 10 movie theatres a day. Every time the five-some stepped out of their bus and ran through the crowds, they sang that little chorus.

Some of the fans did more than scratch the group. In Chicago, Mike Smith had two ribs broken, and a few buttons, pockets and other scraps of clothing were lost along the way.

But in general, everyone had a good time. Thousands of fans got to see the Dave Clark Five, The Dave Clark Five got to see thousands of their fans; thousands of theatre tickets were sold and Hit Parader wrote about the whole scene in a thousand words, more or less.

In our constant endeavors to give Hit Parader readers factual, behind the scenes articles, we spent almost twelve hours on a bus, riding around New York with Dave Clark, Mike Smith, Denis Payton, Lenny Davidson, Rick Huxley, twenty guards, various assorted executives from Warner Brothers Pictures and RKO theatres, some guys taking movies of everything, m.c. Clay Cole, his assistant, a road manager,





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an attractive young public relations associate, a Japanese reporter and a bus driver, without whom it all would not have been possible.

Later in the day a crew of radio network interviewers, their technicians and tape recorders and a couple more photographers joined the party.

As we leave the DC5's midtown hotel around eleven in the morning, a hundred well-behaved fans see us off, waving and snapping pictures.

Did you ever have the feeling you were being followed? As the bus moves slowly through city traffic, two or three girls try to keep up with us...on foot.

Anybody who says American kids aren't physically fit should have seen these girls. The bus picks up speed, the girls keep running and running, the bus moves faster, the girls fall back...no...wait...one is still going strong. Some people on the bus cheer. But alas, after about fifteen or twenty blocks she gives up.

The bus leaves Manhattan, the air becomes clear, the sun shines warmly on the highway. Then a squadron of bicycle riders appear...an advance party from our first destination.

Soon everyone sees it...the first crowd-scene of the day. The theatre is in a shopping center and teenagers fill the parking lot. Some wave, shout, jump up and down

{Continued on next page}

and look happy. Others try to act cool. Still others don't know what to do and react both ways.

A woman shopper shoos several young people off her station wagon. Some cars have dented roofs where fans have stood. The bus is surrounded.

The guards go outside. Everyone else stands in the aisle and wonders if it's safe to follow them.

"This is going to be a rough one," says an executive grimly, as if the Marines were landing or something.

"We should have pulled up to the back door," says a little man wearing a bow tie.

"Only the Dave Clark Five, their road manager and Clay Cole will leave the bus," says a guard. "Everyone else stay inside and keep the windows closed... please!"

"How are they going to make it from the bus to the theatre lobby through that crowd?" asks one of the executives.

"We should have pulled up to the back door," says the man with the bow tie.

Somehow, the Dave Clark Five makes it through the fans to the theatre lobby with no casualties on either side.

The driver maneuvers the bus through the parked cars and bicycles and the slow-moving fans and pulls up to the back door.

In a few minutes the boys are on board again and we drive away. Everyone wonders whether the next theatre will be as difficult to enter.

Two girls in a convertible follow our bus down the street.

"Can we get off the bus at the next stop and get a coke or something?" someone asks.

Everything goes smoothly at the next theatre. The crowd is well under control, everyone is allowed off the bus and lunch is served backstage, with free cokes too.

During the afternoon, we seem to settle into a comfortable routine...we ride and ride and ride for a long time. At each theatre the guards step off the bus first, they join hands to make a human chain surrounding the Dave Clark Five, and everybody runs like mad into the theatre.

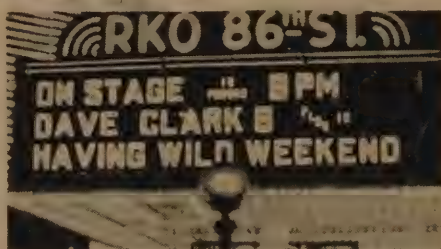
They come out the same way.

Halfway through the afternoon, the girls who've been following us in their convertible disappear. Maybe they went to chase a fire engine or something...we'll never know.

But we soon gain another pursuer. As the bus pulls away from a theatre somewhere in Brooklyn, a girl carrying a camera hails a taxi and takes up the chase.

As bus and cab stop for a red light, we can see the girl nervously trying to load her camera. In desperation she gives up and drops the camera and film in the cab drivers lap and asks him to please do it for her.

Later, someone said the girl had run out of money and borrowed a dollar from one of the photographers on our bus so she could pay the cab driver.



After dinner in a restaurant, we make the remaining stops on the day's tour and wind up back in Manhattan around 10 p.m., feeling somewhat stiff and saddle sore.

One day like this was enough for us. The poor Dave Clark Five had to endure

four days of living in a bus.

Of course, singers make more money than reporters do, so maybe it was worth it to them. But the next time someone asks us to spend a day on a movie promotion tour we'll say "No thanks" and wait till the movie shows up on television.

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BIG BASH for the ROLLING STONES

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YOUNG PEOPLE NE

SONNY & CHER



Lorie, John Sebastian's friend, who we ran into at the Bitter End Night Club said, "Hey, are you going to catch the recording session tonight?" Our nosey ears perked up and we got the address and all that.

Well, it turns out that the night before, Sonny and Cher and The Lovin' Spoonful taped a gig for Hullabaloo and a bunch of new songs were churning in Sonny's head. He tore out of the TV studio yelling over his shoulder "I'm going back to the hotel to write some songs, so hang around Spoonful, I want you on the session." Eleven o'clock next night he had all his musicians, including the Spoonful, assembled in the Atlantic recording studio directing—"OK John, here I want you to go doodle doodle chum rooooo and Herbie, you make it high with twee twee, you know, but bend it so it slides over the guitars."

Half of the large Atlantic recording studio was filled with musicians laying down a wild groovy background sound. Sitting in a row were five guitar players (including John Sebastian and Zal Yanovsky), three bass players (one big fat old-fashioned standup bass and two electric, one manned by Steve Boone), a piano, organ and celesta, chimes, vibes and tambourine, drums (Joe Butler) and a popular jazz flutist (Herbie Mann) and an oboe player.

Sonny Bono conducted all these musicians like Leonard Bernstein leading a symphony orchestra. He rehearsed them until all the instruments blended together

into the distinctive Sonny & Cher sound.

Occasionally he asked to hear the guitars alone, or the flute or the bass. He was in charge all the way, and the musicians respect a man who knows what he wants.

Once the instrumental background was set, Cher went into a soundproof recording booth. Wearing earphones so she could hear the musicians she sang the lyrics.

Bob Dylan dropped in during a break, obviously in a good mood since he didn't mind having his picture taken.

Back in the studio again, everyone ran through another take—but Sonny still wasn't satisfied. He came out of the control booth to lead the musicians, to sing along and to keep things swinging.

After around 20 takes, Sonny listened to a playback and decided this was the one. The song was played back over and over again and everybody in the studio dug it.

It turned out to be "But You're Mine." Incidentally, an English music paper recently headlined something like: "Exclusive Scoop! We have the only reporter at historic Sonny & Cher recording session!"

We were there too, we have the pictures to prove it, we talked with Sonny and Cher and we have the words to prove it. Dig:

SONNY: I don't see anything wrong with labeling the new music "Rock-Folk." It's a combination of rock, it's a combination of folk and it's a combination of pop. I'm not offended by the term.

It's just another phase of music. I don't know if it will replace British music entirely...but it's in style now...it happens to be the vogue and I think it will be here for a while. I like it personally.

CHER: So do I.

And I like the Beatles because they're consistently good. On a percentage basis, I like more of their songs than anyone else's. Like, if someone puts out a good record but follows it with a bad record I won't listen to it.

We both like Donovan.

SONNY: We saw a group in England called the Small Faces who were real cute. They play raucous rock & roll. They're tiny little guys.

During our 2 weeks in England we made a film and TV and interviews. That pretty much filled up our days and nights. We didn't get much time to see and do everything we wanted to.

The people in England are all very nice. The adults accepted us more readily than adults here.

You can walk down a street in England and say "Hi" and somebody will say "Hi" back. Or you could put your thumb up, which is the big thing there...it means "hello, good work"...and they'll do it back to you.

They're really sweet people and we made a lot of good friends over there.

Success hasn't changed me. I don't think I'm a big artist. Like, the record company called up today and said, "You have five

ED NEW THINGS



Left, Sonny's own guitar players were flown to New York from the West Coast specially for the date. Guy in the middle is responsible for the 12-string sound. See Son smile? It's a happy date. Below, Cher listens to a playback and Sonny, Steve Boone and Joe Butler go over an arrangement. Right, Zal sings along with playback and above, Bob Dylan, new Gabby Hayes fan club president, says hi.



records on the charts." At one time I could only dream about something like this ever happening... five at one time... **CHER:** Five? We used to dream about getting just one record on the charts. **SONNY:** It's amazing. But I don't feel like any big artist or any big anything. In fact, I called an old friend of mine today and talked to his secretary. Later she told my friend "He's just the same

as he was before."

I'll never consider myself anything other than what I've always been, personality-wise. And Cher's been the same way. We'll always be ourselves.

As far as the changes success has made in our lives...all our time is accounted for. We have schedules to go by...which I really don't like. But it's a devotion we owe to the public.

Like, if we have to make an appearance in some new territory, I think we owe it to the people to show up. I would like to rest, but it's not fair to our fans.

I hope our records continue to be successful. But if they don't, I've had a good time. I've said something to the public and they've accepted it and that in itself is gratifying.

{Continued on next page}



Above, Sonny gathers the Lovin' Spoonful together and with all the sound effects included, describes the unusual instrumentation used on his records. You see, Sonny produces his own stuff. When he met John Sebastian again back in California, Sonny asked him to write some original songs for an album he's planning. Right, Sonny dramatically demonstrates a two timing effect he wants from his rhythm guitarist. He tries for perfection and usually gets it. Below, Atlantic jazz flutist Herbie Mann was invited by Sonny to add some toodle-oo things on a few of the tunes. Way below, a tired but satisfied Sonny digs the completed takes.



Every record producer has his own particular sound. On recording sessions I use all rhythm instruments. I don't use horns unless for special effects...like a bassoon or an oboe.

I love rhythm. It's very important in a record because it's what moves your body. Even in a ballad, rhythm should be there to give it the excitement it needs. I'm for rhythm 100 per cent.

Young people need new things...new movies...new TV shows...new clothing styles...a lot of new things that they're not able to get because most of the people who present these things to them are sort of narrow-minded. Like, if they put out a rock and roll movie they get a surf-board and go down to the beach. That's their concept of what kids are, and it's all wrong.

As far as clothing is concerned, adults give young people what they think the kids should wear and that's it.

I think there's an unlimited era that has to be gone into...because the kids are the next generation.

We have a seamstress who sews all our clothes and designs some of them. Cher designs some too. That's an enjoyable part of our lives, because our clothes are part of our personalities.

If we ever get the time, we might try to make some of our designs available in stores. I'd like to see people get something other than what is considered acceptable. There are thousands and thousands of kids who want to be a little different and would like expression in clothes.

Cher and I have things to say, and I'm thankful that they're accepted. But if someone else has something they want to say, that's fine too.

We want to stay ourselves and do something for the kids. We're very thankful for everything that's happened to us.

**the
WILD ONES**



**BUY
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NEW ROLES FOR JAY AND THE AMERICANS



As the muted lights filtered through the theatre, all eyes focused on the five young men known momentarily as Conrad and the Birdies. From the silence of the stage came the hysterical plea of a young fan as she beckoned to her idol. "...Speak to us, O beautiful one! Tell us how you make that glorious sound that even now in anticipation of it has reduced me to a snarling, raging, panting jungle beast!"

This was the moment that all had been waiting for. From the stage came the melodious tones of *Cara Mia*. This too was an important moment for the stars of the show, for this began a new phase in the meteoric career of one of the most unique American recording groups ever to set foot on the pop rock scene.

Generally known as recorders of contemporary popular music, Jay and the Americans have successfully bridged the gap from recording artists to actors ex tempore!

Jay and the Americans "want to conquer every field imaginable." Having proven themselves in the popular music scene, "Bye, Bye Birdie," their first stage play has brought to them the acclaim and approval of adults as well as young people. "The show has been updated and has become the Story of Elvis Presley with a Beatle beat," Jay remarked.

Summer stock is something new to the group which consists of Jay Black, Kenny Vance, Marty Sanders, Sandy Deane, and Howie Kane. Why would a group with the winning combination of innumerable recording hits, rugged good looks, and affluent personal magnetism, chance the loss of this fame by venturing into a new theatrical media?

The time was now ripe for a song which

would establish the group as a unique rely on gimmicks to attract the attention of the public, these boys rely on the good taste of the American teen set. "The teen today is grossly underestimated. Though greatly influenced by passing fads and idols, teens have definite preferences. These preferences have been continually exhibited in the popularity of such artists as Roy Orbison and Bobby Vinton who rely on showmanship and unique musical talent. And," continued Kenny, "it is this type of entertainment which we sincerely try to provide for our fans."

The original members of the group are still together. However, the beginning years of the group did not run smoothly. Originally, Kenny and Sandy were members of a group which performed in the New York area. At the same time, Jay and Marty were also performing in New York. In the meantime—back at mortuary school—there was Howie.

As times grew harder, Jay and Marty drifted apart but remained in touch. Through mutual acquaintances, the boys were at last brought together. But fame did not come easy for them.

Their first big record hit the American charts in 1962. "She Cried" became a million seller and the group felt that their star was on the rise, but as fate would have it, this was not so. More than a year had passed before "Only In America" once again brought the boys to public acclaim. At last, feeling that they had a grasp on the pulse of popular music, Jay and the Americans again felt that fame was within their grasp. Three million sellers, "Let's Lock the Door," "Come A Little Bit Closer," and "Think of the Good Times" followed in quick succession.

Dedication is the cornerstone to the philosophy of this group. While other performers entity. With this idea in mind, Jay relates "We felt that *Cara Mia* would appeal to the good taste of American teens, but unfortunately the recording studio did not agree. We were consistently discouraged by all those involved in the music industry. We, however, had faith in our song and eventually convinced United Artists to let us cut the record. The rest," said Jay, "is musical history. *Cara Mia* will no doubt remain our best remembered disc. We feel *Some Enchanted Evening* will bring us the same success."

"It has often been quoted that we are the only group that sing Ezio Pinza songs with a Bowery Boys phrasing," Jay commented. When asked if he agreed with this generalization, Marty replied: "Yes, but I feel that our talent comes from the genuine enjoyment of performing, rather than from a choreographed manner of song presentation."

Throughout the year Jay and the Americans perform before a variety of audiences, ranging from college concerts to night clubs. "For each audience it is necessary for us to have a completely different repertoire. This makes performing more enjoyable but also keeps us on our toes," Jay continued. "If tomorrow we were offered the Copacabana, we'd have to be ready for it."

The future looks bright and promising for these talented individuals. Appearances on *Shindig* and *Hullabaloo* are scheduled and the boys are making the rounds of college campuses. With new records consistently topping the charts, it'll be a long time before it's all over for Jay and the Americans.

CONT. ON NEXT PAGE



JAY

JAY BLACK

Jay is the leader of the group, and therefore, he is faced with the many problems that confront the group, especially when traveling. He accepts this with a shrug, feeling that every job and new challenge is exciting. He was born on November 2, 1941, stands 6' tall and weighs 185 lbs. Jay has brown hair and blue eyes. His sense of humor and happy personality completely dominate any surroundings, making anyone meeting him for the first time feel they have been friends for years. Prior to joining the Americans, Jay worked with a few groups without gaining any satisfaction or sense of achievement. Jay, for the year he gave up show business, became a shoe salesman. Then he met the Americans and joined the group. Now show business has become such a part of him that he wouldn't be content in any other occupation. His philosophy for the group's success is summed up in Jay's statement, "When you think you're on top, you must always look higher, otherwise there's nowhere to go but down."



SANDY DEANE

Sandy is a graduate of New York University where he majored in Business Administration. He joined the Americans when he graduated from school. Because he has executive learnings, the boys find his training of vast help when traveling on one-nighters. Sandy is an avid record collector and is extremely proud of the rare records in his collection. He stands 6' 1" tall and has light brown hair and green eyes. Sandy was born on January 30, 1943.



SANDY



KENNY

KENNY VANCE

Kenny has been nicknamed "The Quiet American" and to his groupmates, he wears the title well. While pranks have become the Americans' pastime between shows, you will invariably find Kenny reading the latest best seller or working on a crossword puzzle. His shyness disappears after a few minutes of conversation, and you become very aware of Kenny's varied interests. One of his pet interests is Wall Street and stock investments. Kenny is 6' 3" tall, has brown hair and eyes and was born on December 9, 1943.



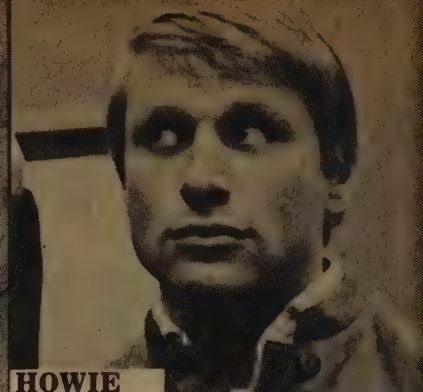
HOWIE KANE

According to his groupmates, Howie is the self-proclaimed "lover" of the group. This special title puts him in line for a lot of ribbing, but Howie is used to it for, in addition to his musical talents, Howie is also a licensed mortician. Taking the teasing good naturedly, Howie has also been dubbed a good sport. Born on June 6, 1942, he is 5' 9" tall and has blond hair and blue eyes. Howie is also a budding songwriter and has had several songs published.



MARTY SANDERS

Marty is 6' 2" tall with brown hair and green eyes. He was born on February 28, 1941. In his early childhood, his parents



HOWIE



MARTY

decided to give him a musical education. At the age of nine, they gave him an expensive piano for his birthday. Six years later, while walking home he saw a guitar in a store window and spent his savings of \$20 on it. Ever since that day, he has turned his attentions to the guitar. His ability at being successful with whatever he attempts has prompted Marty to turn his hand toward songwriting, and he already has had a few compositions published. In his spare time, Marty enjoys gardening.





Clockwise from the top {a-one, a-two}: Jay dashes out the dressing room door on his way to a Gabby Hayes fan club meeting where he was elected treasurer. / Onstage, a leather-jacketed sun-glassed Jay makes his acting debut. The group got a 5 minute ovation and praise from the Chicago critics. / Backstage, the guys read HIT PARADER and wonder why the lyrics to their song are wrong. / "How can I get groovy shades like yours?", asks Marty. "Only 25¢ and a box top," says Jay. / "Eat pie, Orson!," say the boys to "Birdie" co-star Orson Bean. / "Pling Pling" goes Marty's guitar. / Kenny takes notes at the Gabby Hayes fan club meeting. / Where else but in HIT PARADER have you ever seen such a nice feature on Jay & The Americans?



ENTERTAINER in the

BOBBY



VINTON

In the spring of 1961, a young man came from Pittsburgh with his own band and made his recording debut on Epic Records. The group was immediately rated one of the top four "most promising bands" in Cash Box's nation-wide poll.

With *Roses Are Red*, the same young man became one of 1962's fastest rising vocal stars. Attaining number one position on the nation's best-seller charts, the single sold a million, winning Bobby Vinton his first gold record—and, incidentally, the first gold record in Epic Records' history.

Leading the Vinton cheering section were

top recording stars Anita Bryant, Tony Orlando, Bobby Vee, Dion, Bobby Rydell, Brenda Lee and Connie Francis. At one time or another, each of them has relied on Bobby's keen musicianship to back a vocal at important theatre engagements across the nation and on network television shows.

Bobby's fine singing talent was never a secret to these stars. They recall that, as leader of the band, it fell to Bobby to open the shows and warm up the audience. He always did it with a song and the response was inevitably the same—wild

applause and an audience that was well-prepared for the headliners.

Bobby's debut album, *"Dancing At The Hop,"* and his second LP, *"Bobby Vinton—A Young Man Plays For His Lil' Darlin's,"* won him an impressive following among young dancers. Equally gratifying was the reception from adults who accepted the new Vinton sound as enthusiastically as they had the "big band sound" of the late Thirties and Forties.

"I don't know which gives me the bigger kick," Bobby says, "watching yesterday's teenagers swing happily with today's beat

OLD TRADITION

or today's teenagers slow down to the wonderful tempo of yesterday. At any rate, we're all one big happy musical family and I can't imagine anything more satisfying to a band leader in any tradition."

Bobby, whose father was a bandleader, remembers the Big Band in its heyday. While growing up in Canonsburg, Pennsylvania, Bobby absorbed the sounds and traditions of the great name bands.

"I always wanted a big band with a young sound for young people," Bobby says. "I was sure that kids of my generation wanted a full-swinging group which would play even rock and roll with a solid beat and rich voicing."

Bobby organized his first band in high school and played for proms and parties. For students at nearby Duquesne University he later formed a second group which soon became a favorite at teen-age dances in Pittsburgh's ballroom. Bobby began singing a few numbers with the orchestra, and his vocals soon became the band's most popular feature.

He continued to work closely with arrangers to crystallize his musical ideas. By late 1960 he had achieved "the Vinton sound," and sent recorded tapes to Epic. The talented and personable young bandleader was quickly signed to an exclusive recording contract.

In November of 1960 Bobby made a nation-wide tour with the "Fall Edition of the Biggest Show of Stars for '60." This was a big, barnstorming teenage troupe starring Fabian, Chubby Checker, Brenda Lee and others for whom he provided musical accompaniment and with whom he often shared the vocal mike.

Then when the Vinton Orchestra mounted the bandstand at the Brooklyn Paramount for Murray Kaufman's famed Holiday Show, the annual teenage spectacular smashed all existing attendance records and catapulted Bobby to national prominence.

But, like the big bands died, so died Bobby's and he decided to make it as a single. Make it he did, as he is now one of the biggest adult night club attractions as well as a top record seller in the teen market.

"I'd rather hear Jimmy Durante singing 'Inka Dinka Do' than watch a good singer who wasn't a good performer," he told us backstage at New York's Copacabana where he was winding up a fantastically successful engagement.



"Durante and Dean Martin and many others aren't great singers, but they have something that makes you go back and see them again," continued Bobby.

"There are very few really great stars. Most performers owe their success to having the right attitude and the right promotion."

"If you're not offensive, if you make no enemies and you keep plugging you can go far. Also, you should have confidence in yourself and believe in what you're doing. And the right people behind you--

manager, press agent, accountant, attorney--are important too.

"I don't consider myself an extraordinary singer, but I have a pleasant sound that's easy to take. I'm more of an entertainer than a singer. I have no gimmicks. I just like to entertain people and give them what they want. That's show business."

Bobby makes it all sound so easy, but it took him ten years to follow those simple rules up the ladder of success.

Next IN HIT PARADER

What are FALLING PIANOS and BANSHEES
when did the 4 TOPS sleep in a garage
hy is URSULA ANDRESS pretty
ill COUNTRY MUSIC be the next "IN" ?

APRIL ISSUE ON SALE FEBRUARY FIRST

NEW STARS ON THE HORIZON



THE McCOYS

Two years ago, four young men from Indiana formed a group and began performing in and around their hometown until they had become the top local band in the Midwest. They are the McCOYS: Rick and Randy Zehringer, Randy Hobbs and Ronnie Brandon. Known well in their vicinity, the boys had limited outlets for their tremendous talent. On a recent trip, they were performing in Dayton, Ohio as the back-up band for the "Strangeloves." Immediately and overwhelmingly impressed with their performance, the Strangeloves spoke to the parents involved and had these four brought in to New York to meet their producers, F.G.G. Productions and Bang Records who were to become their recording label. Within two days of their arrival, they were signed and in a studio cutting their first release "Hang On Sloopy" which is now one of the hottest records in the country.

Rick Zehringer, age 17, is the lead vocal, lead guitarist and spokesman for the group. During his leisure time, he gives guitar lessons, paints and does the musical arrangements they use.

Randy Zehringer, age 16, is the drummer and could very possibly be the only drummer in the world who stands up while playing. This is the result of learning the drums before he was big enough to reach the bass pedal. He also very proficiently plays bass guitar, piano and harmonica.

Randy Hobbs, age 18, is the group's bass player and does lead vocals on the Bob Dylan-type material they use. He absolutely loves hamburgers and girls (not necessarily in that order).

Ronnie Brandon, age 18, plays the organ and is the acknowledged comic of the group. His love of cars led him several times to racing competitions. He is the one that maintains the spirit of the group when the going gets rough.

The meteoric success of their record has left them unscathed. They are four adorable and very charming young men. Their talents are many and varied. Individually and collectively they are "professionals" and a great asset to the music business.



BILLY JOE ROYAL

Within a few weeks of its release, Billy Joe Royal's debut Columbia single, "Down In The Boondocks," moved with breakneck speed toward the top of the country's best-selling charts. The name of an electrifying new talent had been thrust into national prominence.

A dynamic vocalist who also plays guitar, drums and piano, Billy Joe Royal was born in Valdosta, Georgia, some 22 years ago. When still a youngster, Billy Joe moved with his family to Marietta, Georgia, where he attended Marietta High School. It was during his high school days that he formed his first band and began performing at school functions and local parties. After his graduation, Billy Joe was booked into one of Savannah's leading nightclubs and soon became so popular that he was persuaded by the club's manager to remain

there as the star attraction for two years. His reputation has since spread far beyond the borders of his home state, and Billy Joe and his band now perform in many clubs throughout the U.S.A. They still make it a point, however, to accept a few engagements a year in Savannah.

Billy Joe's favorite performers are Ray Charles and Gene Pitney; his hobbies are horseback riding and dancing.

The success of his first single is only the beginning of what promises to be a long and exciting career.



THE GENTRYS

The Gentrys were organized in Memphis, Tennessee, May, 1963 as a rock 'n' roll group for local dances. Members of the group and original instrumentation are Larry Raspberry-leader, guitar, vocalist; Larry Wall-drums; Jimmy Johnson-trumpet; Bobby Fisher-tenor sax; Pat Neal-bass guitar; Bruce Bowles and Jimmy Hart-vocalists. The Gentrys were very successful playing for high school dances, however, in September, 1964, prospects began to look brighter, when they won third place in the Midsouth Fair Talent Competition and an audition for the Ted Mack Amateur Hour.

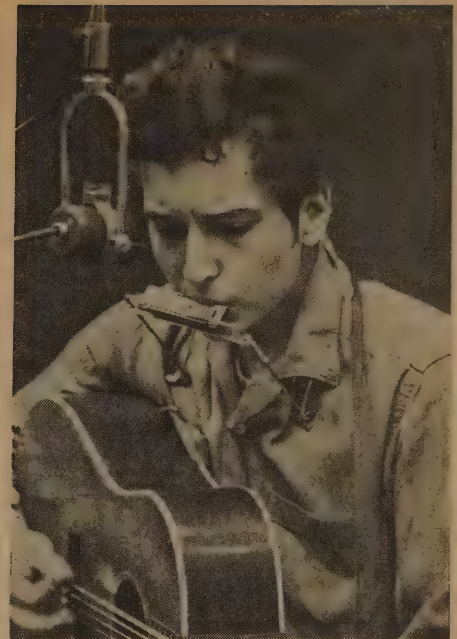
The Gentrys quickly rose to a position as the number one, most popular teenage band in the Midsouth.

In December, 1964, the group was approached by a local record label for a recording contract. This resulted in the Gentrys' first record of "Sometimes" which came out in February, 1965, and was very popular locally. Their record "Keep On Dancing" was leased for national distribution by MGM Records. The Gentrys' music is amazingly diverse, because of their musical instrumentation. On instrumentals, they can achieve a variety of popular sounds through the use of trumpet and tenor saxophone harmony, whereas, they are equally adroit in presenting vocals with an instrumental background of varied guitar, organ, piano, or horn rhythms. They have, of course, been influenced by the current British musical influx, but they also admire the Beach Boys, the original Mar-Keys and such individual stars as Ray Charles and Gene Pitney.



THE HARMONICA COMES INTO ITS OWN

Little Walter, left, is the main influence on most British and American harmonica players. Four years ago Bob Dylan began to inspire a new generation of musicians in folk & rock.



Just as the guitar in its battered case used to be the badge of the folk singer a couple of years ago, nowadays the harmonica is the emblem of the new breed of popular singer.

For, as the topical folk song has taken on the electronic orchestration and insistent beat of rock music, the harmonica, approved by folk fans and depended on by pop arrangers, has moved to a stronger position than ever. Today's music is music with a message, music with a beat—and music with a harmonica!

The artist who brought it all together is, unquestionably, Bob Dylan. His big hit, "Blowin' in the Wind," was the first song about current events to make the leap from the specialized folk music market to the big pop music audience. His harmonica was right there, wailing and throbbing with the power of his convictions.

Since then, Dylan's subsequent hits have continued to use the harmonica in filling in between choruses, like a kind of commentary on the words he sings. Both his deeply personal lyric, "Mr. Tambourine Man" and his biting comments on contemporary society, "Like A Rolling Stone" and "Subterranean Homesick Blues" carried on the Dylan harmonica tradition.

Like any highly successful, highly original performer, Dylan has been followed by a number of fellow artists, some of whom imitate him outright while others simply begin with a few similarities and go their own way from there. While they may copy his unruly hair and his style of dressing just to capitalize on his fame, they use the harmonica in a holder like Dylan's for a genuine musical purpose. Dylan has awakened them to the harmonica's importance in this kind of music.

Best known of those following Dylan's path is Barry McGuire, who sang and played the harmonica with the New Christy

Minstrels before striking out on his own. His harmonica playing marked his recent big hit, "Eve of Destruction," as one of the new kind of "thinking man's" pop music.

The author of "Eve of Destruction" is P.F. Sloan, a young West Coast writer-performer who has been called "the California Dylan." Sloan picked up the harmonica when he was working in the surfing music vein, and when he moved into the topical-pop genre he hung a harmonica holder around his neck and just kept on huffing and puffing.

Sonny and Cher, the exciting husband-and-wife team who sing of such matters as conformity, youth's restlessness, and the pressures on couples who marry early, back up their songs with harmonica. Unlike the other performers, who alternate between harmonica and vocal, Cher sings against a haunting harmonica counter-melody in "Baby Don't Go."

At first glance, curly-haired, leather-jacketed Donovan might appear to be nothing more than another young man aping Dylan. But listening to him perform

CONT. ON NEXT PAGE



The Yardbirds, wailing here at the Rolling Stone discotheque in New York, have one of the wildest, most way-out harmonica sounds we've heard. Keith Relf plays his mouth harp directly into the microphone to amplify the sound. Harmonicas are featured on the Yardbirds' "I'm a Man" and "Mystic Eyes" by Them.



Jimmy Reed, left, has a distinctive style that's admired and copied by Britisbers. John Lennon & the Beatles were influenced by rhythm & blues. Brian Jones unleashes his harp on Rolling Stones lps. Stevie Wonder's "Fingertips" is still remembered. Groovy harmonica albums are "Paul Butterfield Blues Band," "Jimmy Reed-The Legend, The Man," and anything by Muddy Waters, Howlin' Wolf & The Yardbirds.



his own compositions, "Catch The Wind," and "Colours" is enough to convince anyone that Donovan is very much an artist in his own right, and that he plays the harmonica for a solid musical reason. Donovan's sweetly lyrical songs are not, strictly speaking, songs of protest, yet their mature and healthy point of view puts them in the general class of today's songs written and performed by the new breed of young people. The harmonica identifies him as a young, pop-oriented artist, stating his themes in today's musical terms.

Of course, the harmonica is not the exclusive property of folk-style musicians, nor just now was it discovered by the musical tastemakers. It's been a familiar friend in top-40 circles for a couple of



years, and before that, it was a mainstay of Chicago R & B.

Stevie Wonder's present hit, "High Heel Sneakers" is his third big harmonica record—remember "Finger Tips" and "Hey, Harmonica Man?"

The Mississippi-born Chambers Brothers,

who now live and work in California, sing and play R & B, down-home blues, hard-core Gospel tunes, and change pace with topical songs of their own composition, such as "Who Lives By The Law." Lester Chambers' harmonica is worked into nearly all of their numbers—whether he plays it right next to the mike for amplification, or in the traditional unamplified style, his technical skill is amazing.

Amplified harmonica was pioneered by Little Walter in Chicago, and a number of fine bluesmen have followed his lead. One of the best is James Cotten, now Muddy Waters' right-hand man. And there's Paul Butterfield, a young white Chicagoan who abandoned his studies of the classical flute in order to form his own blues band. Paul's amplified harmonica, with its amazing variety of tone quality, sometimes breaks out of the blues idiom completely and moves into almost jazz territory.

And the sound of unamplified harmonica is being used more and more to give flavor to middle-of-the-road pop music. Dean Martin's "Houston, Houston," Patti Page's "Hush, Hush Sweet Charlotte," Andy Williams' "Ain't It True" are just a few examples.

And the harmonica is woven into the California sound of Jan and Dean, and the rocking music of Johnny Rivers, and the British-inspired arrangements of the Beau Brummels.

The harmonica has moved off the back porch and into the middle of the music scene. Artists and arrangers are finding new ways to put its sweet tone and almost vocal quality to use in recordings all up and down the musical spectrum. But right now, the harmonica is making its biggest mark in the music of the new, aware, articulate young American.

—Next IN HIT PARADE—

ALL RIGHT, YOU ASKED WHAT
ELECTRONIC MUSIC IS ALL
ABOUT...



the YARDBIRDS

GIVE YOU THE INSIDE
DOPE... IN THE
APRIL ISSUE ON SALE

1968 FEBRUARY FIRST 1968

● I'VE GOT TO BE SOMEBODY

(As recorded by Billy Joe Royal/
Columbia)

JOE SOUTH

I never had any reason
For ambition or drive
In fact I never had anybody
That cared if I'm alive
But then one day she came my way
And I heard a voice withing me say
And I heard a voice within me say
Don't let her get away
Whatever you do
But I never Thought that this could be
That she would ever look at me, seriously
And that's why:

Oh Lord, Lord, Lord
I've got to be somebody
I'm down on my knees
Begging please, please, please, please
I've got to win her love for me.

I grew up on the sidewalks
Got along the best I could
Mana worked all day long
And papa was no good
I've never asked for much before
But here I'm at heaven's door
So help me please
Don't let her pass me by
Cause I would rather die than see
Her love turn into sympathy for me.
(Repeat Chorus)

Hummm, I've got to be somebody
I've got to be somebody
So tired of being nobody.

(Repeat Chorus)

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● A WELL RESPECTED MAN

(As recorded by the Kinks/Reprise)
RAY DAVIES

'Cos he gets up in the morning
And he goes to work at nine
And he comes back home at five thirty
Gets the same train every time
'Cos his world is built on punctuality
It never fails
And he's oh so good
And he's oh so fine
And he's oh so healthy in his body and
his mind
He's a well respected man about town
Doing the best things so conservatively.

And his mother goes to meetings
While his father paws the maid
And she stirs the tea with counsellors
While discussing Foreign Trade
And she passes looks as well as Bills
At every suave young man.
(Chorus)

And he likes his own back-yard
And he likes his fags the best
And he's better than the rest
And his own sweat smells the best
And he hopes to grab his Father's loot
When his Pater passes on.
(Chorus)

And he plays the stocks and shares
And he goes to the regatta
He adores the girl next door
'Cos he's dying to get at her
But his Mother knows the best about
The matrimonial stakes.
(Chorus)

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● FIVE O'CLOCK WORLD

(As recorded by the Vogues/Co. & Co.)
A. REYNOLDS

Up ev'ry morning just to keep a job
I gotta fight my way thru the hustling
mob
Sounds of the city pounding in my brain
While another day drains
But it's not the way I want to live
whistle
No one
And the
clothes
Thinking
aoa-
Trading
Living
Gotta
But I live
Cause
whistle
No one
And the
I know
To ease

In the s
She talk
And I k
When ev
In my f
Nothing
Cause e
I know it's all worth while yeah.

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● WE CAN WORK IT OUT

(As recorded by the Beatles/Capitol)
JOHN LENNON

PAUL McCARTNEY

Try to see it my way
Or do I have to keep on talking till I
can't go on
Try to see it your way
And risk knowing that our love may soon
be gone
We can work it out
We can work it out
Think of what you're saying
We could get along if you think it's all
right
Think of what I'm saying
We can work it out and get it straight
or say goodnight
We can work it out
We can work it out.
Life is very short and there's no time
For fussing and fighting my friend
I have always thought that it's a crime
So I will ask you once again
Try to see it my way
Only time will tell if I am right or I am
wrong
Try to see it my way
And there's a chance we'd fall apart before
too long
We can work it out
We can work it out.
Life is very short and there's no time
For fussing and fighting my friend
I have always thought that it's a crime
So I will ask you once again
Try to see it my way
Only time will tell if I am right or I am
wrong
Try to see it my way
There's a chance that we might fall apart
before too long
We can work it out
We can work it out.

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Street, New York, New York

● THE DUCK

(As recorded by Jackie Lee/Mirwood)
SMITH

NELSON

Mm-mm there's a new dance
It goes like-a this-a now
I know what you're thinking babe
Child I'd like to jerk a little
Now if you come here to swim
Well man you're out of luck
The name of this dance
Child they call the duck.

Hey now if you run down to the river
Then you do the duck
Oh now he's bound to flap your wings
Try till you get enough
Now come on baby, come on baby
You know you're looking so, so good now.

Just like a-working on a chain gang
You're bustin' rocks
But now you're movin' on the dance floor
And now with a stone fox
Come on baby
Come on baby
A little bit softer, do the duck
A little bit softer, do the duck

Now just a little bit softer, do the duck
Now just a little bit softer, do the duck
A little bit louder, do the duck
My, my, my, my, baby.

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Co.

● DON'T LOOK BACK

(As recorded by the Temptations/
Gordy)

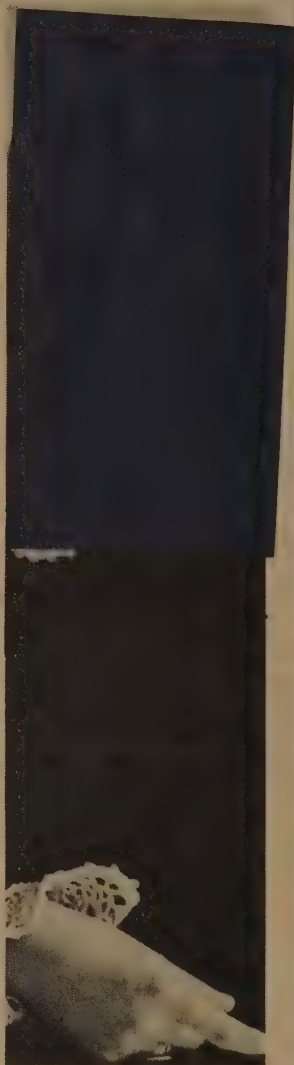
WILLIAM ROBINSON

RONALD WHITE

Yes, it's love that you're running from
There's no hiding place
There's no hiding place, no so there's
a problem I know
Problems we just have to face, oh yeah.
If you just put your hand in mine
We're gonna leave all our troubles behind
Come walk and don't look back
And don't look back, oh yeah
And don't look back, baby
Place these things behind me
Let no things remind me
If your first love broke your heart
There's something that can be done
Don't end your faith in love
But think of what he's done
So if you put your hand in mine
We're gonna leave all our troubles behind
Come walk, don't look back
Don't think about the past, no
Don't look back, babe
Keep on walking and don't look back
Um, place things behind you, let no things
remind you.

Love can be a beautiful thing
Although you find love let you down
'Cause I know we can make a go
the second time around
So if you just put your hand in mine
We're gonna leave all our troubles behind
We're gonna push it, don't look back
Oh what'd I say
We can't look back, girl
Just keep on walking and don't look back
Just place the past behind babe, and don't
look back
Baby, baby, baby, baby, baby, baby,
baby, don't look back
Yes, we'll make love, love a-grow and grow
and grow,
If you don't look back
Now girl just keep on walking and don't
look back.
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Inc.

Clothes for the IN IN IN IN IN CROWD



Young girls in their swinging little frilly discotheque A-Go-Go dresses, textured stockings, low-heeled shoes and other pretty stuff are looking cuter and classier than ever before...and it's all because of the Beatles and British music.

In places like Greenwich Village and at folk festivals from Newport, Rhode Island to Berkeley, California, an observer often has the impression that there's a gigantic machine somewhere stamping out identical looking young men with long hair, boots, striped shirts, corduroy dungarees, tiny steel-rimmed glasses, guitars slung over their backs and engineer caps on their heads.

This also can be attributed to the Beatles and British music.

Early in 1964, a wild, beautifully dynamic sound suddenly made the world aware that exciting things were happening in England.

Four remarkable young men sporting long, long hair, tight pants and pointy-

toed boots arrived in America, caused monster-sized riots, exchanged smiles with Ed Sullivan and became the world's #1 celebrities.

Then came Dave, Gerry, Mick, Gordon, Manfred, Howie, Freddie, Herman and all the others.

Anything English was big news...the Liverpool beat scene...British movies...Are You A Boy Or Are You A Girl Hair-styles...Fish and Chips...Mods...Rockers...Mockers.

English males, from comical Ringo to swashbuckling Sean Connery, enjoyed the lion's share of publicity. But the quiet ladies in the background were not entirely unnoticed...Jane Asher, Marianne Faithfull and Patti Boyd had long straight hair and soon dozens, hundreds, thousands of girls let their hair hang long and straight.

Millie Small pranced onstage singing "My Boy Lollipop" wearing high boots. High boots soon adorned female feet on

sidewalks around the world.

John Lennon or Donovan caps atop a tousled hair mop are the height of male fashion. And some plastic surgeons report the "Ringo Look" is the big thing in nose jobs this year.

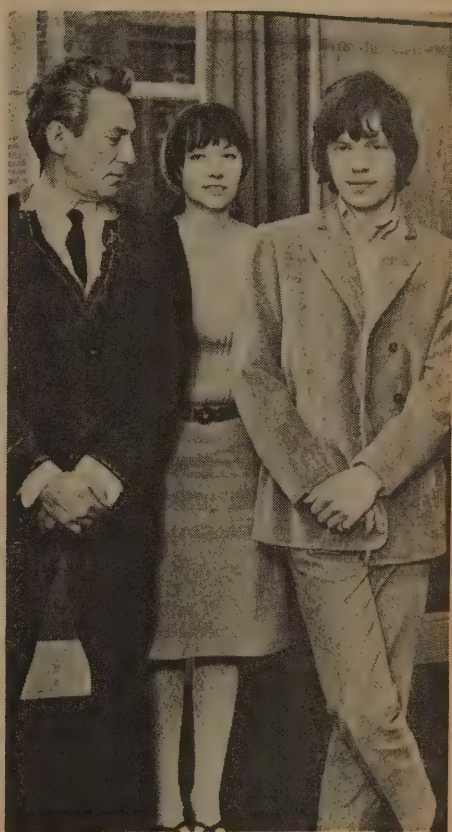
Americans have taken to "The British Look" because it's (a) comfortable (b) good for dancing and (c) new...but most important is that it comes from that wonderful island...from Eng (Scream! Squeal!) land (Ooh! Aah!)

In Eng. ("Please, girls, no screaming this time") land, fashion designers are stars in their own right, especially if they create clothes for pop music artists.

One of England's most successful and most attractive young designers is Caroline Charles. Her creations have graced the shoulders of Ringo, Tom Jones, Marianne Faithfull, Mick Jagger, Rudolph Nureyev, Georgie Fame, Bob Dylan and other people too.



Caroline Charles is one of England's leading fashion-setters. She's designed for many famous stars. In the pictures on these pages we have, from left to right and top to bottom, Caroline herself {smiling and pensive}; Marianne Faithful; Mick Jagger and Crissie Shrimpton with Caroline {all sipping Pepsi}; Marianne Faithful again with Caroline {before her haircut}; a New York model wearing one of Caroline's creations; Crissie {who switched from Pepsi to goat's milk}; and English actor Peter Finch and that young singer named Jagger again flanking Caroline who really gets around and meets some swell people all because she designs some swell stuff.



Caroline quit school when she was 16, she learned the fashion business, and in 1963, at age 21, she invested 5 hundred pounds (\$1500) in her own company. One day Brian Epstein introduced her to Cilla Black; Caroline designed some stage clothes and both young ladies were on their way as style-setters.

We chatted with Caroline the other day in the New York showrooms of Jonathan Logan, who are distributing a line of her fashions around the country. With Rolling Stones and Tom Jones albums blaring away on the Hi-Fi, with out-of-town buyers examining the new styles and the pretty models and feeling the material, with salesmen, models, secretaries and other employees running around, with all this in the background, Caroline calmly explained her designs:

"I like to create styles that play up to a person. The clothes don't create a new personality, but they'll add some-

thing to the girl who wears them.

"My designs aren't strictly 'best dresses. You can wear them anywhere...to any occasion...at a football game or to the White House.

"They move...they're not static shapes. I get ideas from music and dancing. And children are very inspiring. Most of my ideas come when I'm with people. I can't just sit down and say 'Now I'm going to create a new design.'

"Nothing is planned to exist on its own. Every part of an outfit is related. And all my clothes have names like people do. They're not just another dress on a line.

"I use unusual fabrics and combine all the wrong things together for a total effect."

Caroline told us about some of the pop stars who've worn her fashions.

"I got into the area of pop music when I designed some stage clothes for Cilla Black. Then she asked me to make some clothes she could wear off stage. Then I

designed for Millie Small, Dionne Warwick, Barbra Streisand, Petula Clark, Jane Asher and Cissie Shrimpton.

"Then some of the male stars asked me to create something for them. I did six suits for Ringo, including his wedding suit. Mick Jagger wanted something in corduroy. Tom Jones said 'do anything.' So did Bob Dylan."

Caroline's musical taste runs to The Rolling Stones, The Animals, Georgie Fame and Bob Dylan.

During our interview in the showroom, Caroline had to attend to some business for a few minutes, so she let us glance through her scrapbook. Scribbled on one of the pages was a little note that went "To Caroline. May God bless you please. Bob Dylan."

All the many girls in England and America who are looking prettier because of Caroline's fashions will gladly echo Bob Dylan's sentiment.

THE VILLAGE CLUB SCENE

The Night Owl is a friendly place where young talent can get a break or a cake. When the Strangers returned to school after a summer at the club, they got a cake (top). Owner Joe Marra sometimes buys clothes & stuff for the groups too. Comedian Jody Graber can imitate a bar of soap. The Lovin' Spoonful (bottom) are old Night Owl favorites.

THE NIGHT OWL



*Right, a double exposure of the Strangers.
Below, Martha visits the Owl, Fred Neil
rehearses & the Fugitives wait.*

If you have a real good Rock-Folk or Rhythm & Blues group that's looking for work, go to the Night Owl. If you're new in New York and don't have any friends, go to the Night Owl. If you just like to hear some good music, go to the Night Owl.

The Night Owl on West Third Street in Greenwich Village is more than just a night club. For some folks, it's practically a way of life. Musicians and their managers, would-be musicians, ex-musicians, waitresses, children of all ages, Jack, Shelley, Ann, Joe, Ray and assorted other people can socialize, have a hamburger, sometimes work, listen to groovy music, enjoy the air-conditioning in the summer, the heat in the winter and in general, just hang out.

There are plenty of paying customers too. Bob Dylan (who tries to sneak in without paying admission), Phil Spector and Veronica, members of the Animals, Rolling Stones, Byrds, Beach Boys, Beau Brummels, Martha & The Vandellas, and other groups, Joan Baez, Andrew Loog Oldham, numerous disc jockeys, TV show producers and other very important music world celebrities have visited the Night Owl to dig the music. Lots of just plain folks go there too.

Sometimes the just plain folks become important music world celebrities. Like, a year ago some hangers-around known as the Lovin' Spoonful hung around the club, played lousy music, sulked away dejectedly one cold winter night, rehearsed a lot, came back real strong sounding good... and now they're talented and even famous.

Warming up in the wings are half a dozen other groups with a potential for making the big time (if they haven't already scored by the time this issue is on sale). The Night Owl is a good place for young musicians to get seen by the right people. Often, after a group does a set, record company executives will hold impromptu conferences with them on the crowded sidewalk directly outside the club.

Just the other night we saw the Magicians leaning on the cars parked along 3rd Street while Columbia Records executives and Hullabaloo producer Gary Smith promised them fortune and fame.

The Magicians have been together a



very short time. Charlie Koppelman and Don Rubin (who launched the Lovin' Spoonful into nationwide success) organized them, recorded them and then got the group its first public appearance at the Night Owl. The Magicians are in a Rolling Stones bag, "They've got Muddy's (Muddy Waters) guitar sound," said Animal's Eric Burdon; "Invitation To Cry," a groovy original by their drummer is their first release and with all that going for them, how can they fail?

We'll have more on the Magicians in our next issue.

The Strangers work together during the summer and go to school the rest of the time. Their repertoire includes several nice, strongly-arranged originals like "Baby I Love You," "Get Out Of My Mind" and "No Song Today." They also do two Martha & The Vandellas standards, "Dancing In The Street" and "Come And Get These Memories." Martha visited the Night Owl one evening and really dug the way the boys did her songs.

The Fugitives really rock Dylan's "Maggie's Farm" and "Chimes Of Freedom,"

they've written several originals ("She Ain't Comin' Home," "Look Out, Boy" and "Don't Put Me Off") that have hit potential and they're good musicians. At the moment, they're still in school and appear only on holidays and during the summer.

The Blues Project unites the incredible guitar sound of Danny Kalb with the blues shouting of Tom Flanders. The result is some of the best swinging blues we've heard. Often the group plays 3 different, clearly defined guitar lines simultaneously.

The Bloos Magoos appear at the Night Owl frequently and every time we hear them they sound better. "The People Had No Faces" is the best of their original numbers.

Other talent to appear at the Night Owl includes Sonny Terry & Brownie McGee, Bob Gibson, Fred Neil, Tim Hardin, Lonnie Johnson, Richie Havens, The Modern Folk Quartet and comedian Jody Graber who's nutty and - unlike most new comics - doesn't resort to off-color material.

We always enjoy ourselves every time we visit the Night Owl, and we think you will too.

* A TASTE of TIJUANA *

HERB ALPERT

Herb Alpert's Tijuana Brass thundered onto the American musical scene last year with a recording called "The Lonely Bull," and the group's new and exciting sound soon sold over half a million copies of the record, to an applauding public ranging in age from 10 to 70 years of age.

With its universal appeal of melody, rhythm and beat, and an innate, pulsing personality of its own, the sound of the Tijuana Brass has catapulted each subsequent Brass recording to a peak of sales that clearly registers "Hit."

Their six albums, beginning with "The Lonely Bull" have all been top-sellers and their singles have brought a new beat to the pop field.

Their current record, "A Taste Of Honey" is a rarity, a really new way of playing a standard. The peculiar trumpet-dominated sound of the group actually defies description but seems a rather intense blend of Dixieland and Mariachi which comes up Ameriachi.

With the popularity of the sound and the songs, came a country-wide public demand for personal appearances, as fans always want to see their artists in person. While the first few Brass recordings were made by studio musicians assembled to play Alpert's own unique arrangements, it soon became evident that a permanent group called the Tijuana Brass would have to be the obvious outcome of record fame. Alpert and his partner, Jerry Moss, for whose A&M (Alpert and Moss) record label the Brass platters had been recorded, hand-picked a group of top-rate musicians with personalities to match their musical talent, and the first time they appeared together in public on stage, they literally "ran away with the show."

Thus far the Tijuana Brass has made a few public appearances, always in some of America's best-known clubs, auditoriums and concert halls. They did a two-week engagement at Basin Street East on October 21, which marked their first appearance in New York City, and their double-bill appearance with Johnny Mathis at the Hollywood Bowl September 11th, capped a brief record of standing-ovation performances that promises to go on for a long time to come. Herb Alpert's Tijuana Brass is a group that is also becoming familiar to television viewers, through appearances on some of that medium's major variety shows, including the Al Hirt show, Danny Kaye, Dean Martin Show, Hollywood Palace, Red Skelton Show, and Mike Douglas' highly-rated program.

Still in his twenties, slim, black-haired and dark-eyed, Herb Alpert looks as though he might have come from south of the border himself. He didn't, but his Latin good looks add a romantic touch to the albums, and his vocal, instrumental and arranging talents give that special something to the music he calls "Quasi-Mexican—a combination of American and Mariachi."

How does a hit get that way? Let Herb Alpert tell it. "One night a friend of mine, Sol Lake, was playing a tune on the piano, something called 'Twinkle Star,' one of these persistent melodies that pops into your head when you wake up, and refuses to go away. It seemed to me to lend itself perfectly to a Spanish tempo. We worked with it for a while, adding trumpet, piano, bass drums and mandolin, using my voice and that of the mandolin player, plus a girl singer."

"Then we incorporated the sounds of



the Tijuana arena - the trumpet call as the bull comes out, the roar of the crowd, all the noise and excitement of the bull ring."

Thus trotted out "The Lonely Bull." In a matter of days, he was galloping. San Francisco, Los Angeles, Seattle, then from all across the country, distributors began clamoring for the A&M disk.

It didn't just happen. "You have to know where you're going," says Herb, whose earliest dreams were of being a jazz trumpeter. He comes from a musical family, his mother plays the violin, his father the mandolin, his sister the piano and his brother the drums. "We could have had our own orchestra, and doubled as a basketball team." His brother was the only professional musician in the family until Herb started blowing his own horn.

Even in his motion picture work, which Herb always regarded as a plateau on the way to the musical top, Herb often wound up on the trumpet or the drums, as in "The Ten Commandments" — "I played the drums in the scene where Moses comes down the mountain."

His two years in the Army were spent as solo trumpeter with the Sixth Army Band at the Presidio in San Francisco, where he kept in practice the hard way, which included playing taps for as many as eighteen funerals in one day.

Herb's pretty wife, Sharon and young son, Dore, round out the home picture of this young man with a horn, and a future as bright as Tijuana Brass.



Herb Alpert & the gang put in many hours of rehearsal to make sure all the ompahs and pling plings and tarraraboomteyyays result in the polished sound of the Tijuana Brass.

a LUCKY DAY for the SILKIE

AUGUST
FRIDAY

13

1965

THE TIME: Friday, Aug. 13, 1965

THE PLACE: London, England

THE CAST: Silvie Silkie, vocalist
Kev Silkie, double bass
Mike Silkie, guitar and vocals
Ivor Silkie, guitar and vocals

and three musicians named

John Lennon

Paul McCartney

George Harrison

THE SCENE A London Recording Studio that same "lucky" day.

Few individuals look back on Friday the 13th's as lucky, but the Silkie will always recall the date above, because what started out as a taping session—a prelude to a real recording session—on Friday, Aug. 13, 1965, became a recording session that sired their current hit recording of "YOU'VE GOT TO HIDE YOUR LOVE AWAY."

These four former students at Hull University happen to be master-minded career-wise by the same famed British promoter-manager who guides the meteoric lives of the Beatles. So it wasn't surprising that three of the Beatles just popped in while the Silkies were rehearsing for their cutting date.

The three Beatles also were interested in the Silkie's rendition of the song from their current motion picture, "HELP!" which the Silkie would record—"You've Got To Hide Your Love Away."

Kev Silkie described the impromptu brain-storm session thusly:

"It all began as a routining session really. We'd no intention of making a record at the time. After working out a basic arrangement with Paul, we asked John to come and help us prepare the number for recording. He happened to bring George with him. At first, we were not getting it all. Too many people making suggestions at once. Then Paul

started to play rhythm guitar. It's what you now hear at the start of our record. John shouted: 'That's good—let's use that.' So we all joined in and the instrumental backing was worked out.

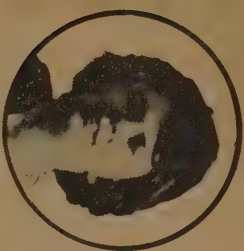
"Then we found one of the recording studios was empty and decided to hear what the whole thing sounded like on tape. When we heard our playback, George decided it needed something extra and added the tapping on the back of the guitar. Finally we put on the vocal, with George playing tambourine. Four takes and we finished the record as you hear it," Kev explained.

It was the fulfillment of two years of trying to come up with that sound they had so long sought. For Silvie, Mike and Ivor first got together to rehearse while they were in first year at Hull University in the summer of 1963. Kev joined them that October. He was in his third and final year. The Silkie actually made their first public appearance at a student Fold Concert the following month.

The group actually took its name from the Hebridean folk ballad, "The Silkie of Sule Skerry," which tells the story of a strange aquatic creature which begets a son of an earthly woman and returns to the land to claim him. The song was one of the first in the repertoire of the foursome. Kev describes their sound like this:

"It is not jazz, nor blues nor even folk in the pure sense of the word, but rather a fusion of all three. As far as my own bass work is concerned, I believe it is still influenced by Modern jazz phrasing which I used before I joined the group."

The Silkie made their first single recording for Fontana at the end of February, 1965. Producer Jack Bavestock remembers that coincidentally their final, accepted take was number 13!



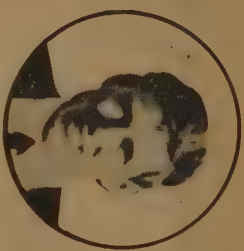
SILVIE SILKIE vocalist

Full name: *Silvie Tattler*
 Birthdate: *23 July 1944*
 Birthplace: *Stoke-on-Trent*
 Height: *5 feet 4 inches*
 Weight: *8 st. 6 lbs.*
 Eyes: *Blue* Hair: *Black*
 Brothers/sisters: *Susan (16), Stephen (10)*
 Present home: *New Brighton, Cheshire*
 Education: *Thistley Hough School, Penkull, Staffs, Hull University*
 Former occupations: *An Pair gfh, Shop assistant, Office clerk, Waitress, Shop salest!*
 Hobbies: *Reading, sketching, cooking, sewing*
 Favourite colour: *Blue*
 Favourite singers: *Ella Fitzgerald, Bob Dylan, Joan Baez, Dionne Warwick, Paul Jones*
 Favourite screen stars: *George Peppard, Sophia Loren, Dick Bogarde*
 Favourite food: *Green Pea Soup, Steak Paella*
 Favourite clothes: *Trouser suits*
 Favourite instrumentalists: *Shelton and District Brass Band*
 Favourite composer: *Bob Dylan*
 Favourite groups: *The Beatles, The Rolling Stones, Eeverly Brothers, Sandres*
 Likes: *Travelling—particularly by car, Whiskey, listening to records*
 Dislikes: *Lifts*
 Best friend: *Diamonds*



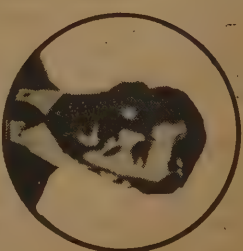
KEY SILKIE double bass

Full name: *John Keyn Cunningham*
 Birthdate: *13 August 1940*
 Birthplace: *Walton, Liverpool*
 Height: *5 feet 11 inches*
 Weight: *12 st.*
 Eyes: *Dark Brown* Hair: *Black*
 Beard: *A funny colour*
 Brothers/sisters: *Graham (16), David (9), Virginia (14)*
 Wife's name: *Jacquie*
 Present home: *Sefton Park, Liverpool*
 Instruments: *Double bass, Piano*
 Education: *Booth Grammar School, Hull University*
 Former occupations: *Psychologist, Teacher, Continental Travel Courier*
 Hobbies: *Modern jazz, painting, driving*
 Favourite colour: *Blue*
 Favourite singers: *Sarah Vangban, Billie Holiday, Mel Torme, Frank Sinatra*
 Favourite screen stars: *Marlon Brando, Paul Newman, Sophia Loren, Bugs Bunny*
 Favourite food: *Polo Alla Cacciatura, Chinese food, Strudel*
 Favourite clothes: *Sile suits, leather gear*
 Favourite instrumentalists: *Charlie Mingus, Theolonious Monk, Duke Ellington*
 Favourite composers: *Ellington, Monk, Dylan*
 Favourite groups: *The Beatles, The Silkie, Manfred Mann, The Labour Party*
 Likes: *Ken Dodd, cartoons, cigars, my wife, animals, fast cars, milk*
 Dislikes: *Silvie's cooking, Racism*
 Best friend: *Norman Gard*



MIKE SILKIE guitar/vocals

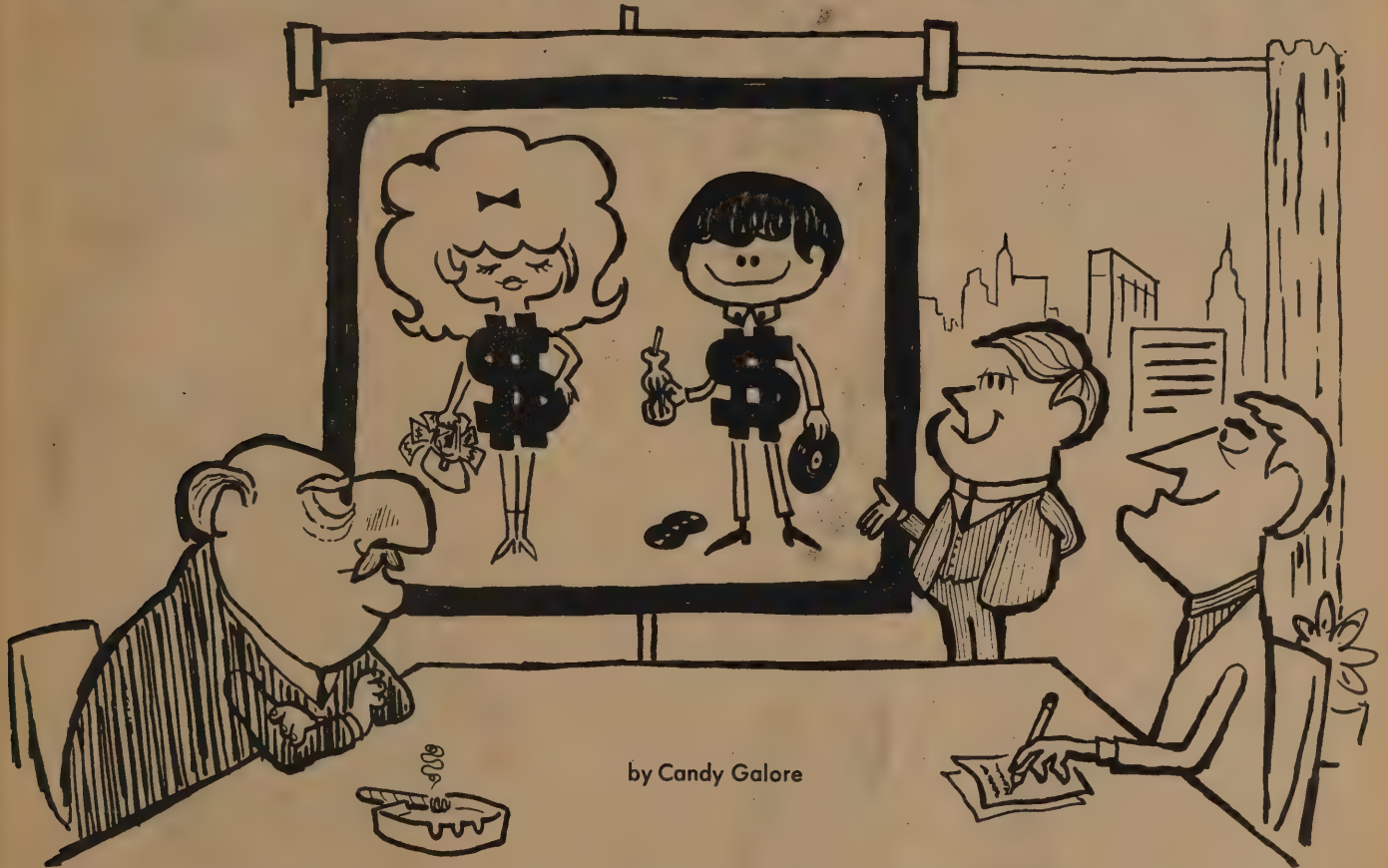
Full name: *Michael John Ramuden*
 Birthdate: *21 June 1943*
 Birthplace: *Totnes, Devon*
 Height: *5 feet 10 inches*
 Weight: *12 st.*
 Eyes: *Green* Hair: *Fair*
 Brothers/sisters: *Dorothy (19)*
 Present home: *New Brighton, Cheshire*
 Education: *Tomes Grammar School, Hull University*
 Former occupations: *Store keeper, Salesman, Labourer, Layabout*
 Hobbies: *Chess, digging, watching television*
 Favourite colour: *Blue*
 Favourite singers: *Buddy Greco, Bob Dylan, Eric Burdon, Peggy Lee, Peggy Seeger, Barbara Streisand*
 Favourite screen stars: *Natalie Wood, Dick Bogarde, Melina Mercouri, Shirley Maclaine*
 Favourite food: *Green Pea Soup, Bacon omelette, Yorkshire pudding*
 Favourite clothes: *Noad sweaters, blue jeans*
 Favourite instrumentalists: *Miles Davis, Gill Evans, Modern Jazz Quartet, Sounds Inc.*
 Favourite composers: *Beethoven, Bach, Mozart, Bacharach, Lennon, McCartney*
 Favourite groups: *The Beatles, The Rolling Stones, Animals, Zombies, Corrie Trio*
 Likes: *Showers, trains, France, home, kids, milk, rum, a baggie called Bugs*
 Dislikes: *Blatant inhumanity, beagpies, collars and ties*
 Best friend: *Lifefuoy*



IVOR SILKIE guitar/vocals

Full name: *Ivor John Aylebury*
 Birthdate: *4 October 1942*
 Birthplace: *Casbulton, Surrey*
 Height: *5 feet 9 inches*
 Weight: *11 st. 6 lbs.*
 Eyes: *Tawny Brown* Hair: *Light Brown*
 Beard: *Tawny Red*
 Brothers/sisters: *Cynthia and Elaine (both married)*
 Present home: *New Brighton, Cheshire*
 Education: *John Ruskin Grammar School, Hull University*
 Former occupations: *Theatre porter in hospital, Salesman, Teacher, Labourer*
 Hobbies: *Music*
 Favourite colour: *Green*
 Favourite singers: *Bob Dylan, Paul Stookey, John Lennon, Mary Travers, Peggy Seeger*
 Favourite screen stars: *Tony Perkins, Melina Mercouri, Judi Dench, Tom Courtenay*
 Favourite food: *Steak, min*
 Favourite food: *Steak, mushrooms, onions*
 Favourite instrumentalists: *Django Reinhardt, Segovia, Julian Bream*
 Favourite composers: *Bob Dylan, Lennon, McCartney, Ewan McCall*
 Favourite groups: *The Beatles, The Rolling Stones, The Zombies, The Kingdon Trio*
 Likes: *Keg bitter, Folk music*
 Dislikes: *Half pint glasses*
 Best friend: *My guitar*

WILL \$\$\$ SPOIL THE AMERICAN TEENAGER?



by Candy Galore

You've no doubt noticed that lately adults aren't just putting you down; they're also copying everything you say and do. That's a very odd turn of events and one that bears a little serious thought.

Unfortunately I'm not in the mood for serious thought right now, so we'll switch immediately to a plush conference room high over Madison Avenue. A meeting is currently in - for want of a better word - progress:

THE BOSS: Now, we all know that the American teenager is becoming a potent buying factor in our economy. It's said that nearly 73 per cent of the nation's buying is done by, or influenced by, teenagers.

GROUP: Whew!

BOSS: You bet. Now, since our products are aimed at the public, and since the public now consists mostly of teenagers, it follows that our advertising (or TV or radio shows or fashions or magazine or whatever) must be aimed at the American teenager. Now, who and what is the American teenager is the subject of this meeting. Anybody know?

GROUP: They screech a lot.

They wiggle to music.

They're something like children, aren't they?

Only sexier.

They're rude, is all I know. They take your car and stay out too late and lock themselves out and get arrested and you have to pay the fine. They never clean their room, they don't show up for dinner and they always need money. Ask me, I'm a father.

BOSS: Do you know why they buy things?

GROUP: Yeah, spite.

GO-GETTER, 21 years old: Ahem. As the youngest man here - (he lets this sink in while the others, terrified, consider the maxim about advertising being a young man's game, meanwhile sucking in their pot bellies.) - and hardly out of my teens myself - ha ha (this is to show that for him just being born was an advantage) - I think the solution is really rather obvious. Get a group of kids that play the guitar, work up some bright little jingle that's loaded with rhythm, and record it so it sounds just like a regular hit record. That way we sneak in the sell when they're not looking. (He smiles smugly, certain that he is the first agency man ever to come up with this - for want of a better

word - idea.) It'll work every time.

BOSS: EVERY time?

GO-GETTER: Sure! Shoes... clothes... skin cream... anything!

GROUP: Electric lift trucks?

Foot powder?

Funeral homes?

G.G.: Sure! Listen to this: (he plays imaginary guitar and - for want of a better word - does the frug)

"Shake it up, baby,

And when you're through

Call our funeral direc...tor

And we will bury you..."

GRAND OLD MAN OF THE AGENCY: (They'd fire him except he's their only thread of continuity. Besides, he talks so slowly he sounds like he's saying something important) This...is ...ridiculous. There's nothing wrong with what we've been doing for the past thirty years. You got to **SELL! HARD!** Tell 'em how much money they'll save! Punch! (He punches right fist into left palm.) Repeat, repeat, repeat! Then a 10-second jingle at the end and you're home free. (He leans back, certain he has just ruined the Go-Getter and won the game. The Go-Getter knows he hasn't done any such thing. The group



isn't sure, but they're considering it. Well, they're considering something.)

BOSS: Irv, we all know your way of advertising was a great method - in its time. (Grand Old Man glares at him) And it's still great today...sometimes. But what we're after in this meeting this morning is a NEW approach to a NEW audience - the American teenager.

G.O.M.: Hard sell. Punch it right at 'em. Repeat, repeat, repeat. (He drops his chin on his chest and lapses into a reverie, presumably about the great hard-sell campaigns of yore.)

GROUP: I for one don't understand teenagers at all. I think they're just plain crazy.

GO-GETTER: Then we'll give them crazy commercials! Zip! Zap! Zoot! (He flails his arms about.)

GROUP: What does that mean?

G.G.: It means crazy commercials, of course.

GROUP: What kind of crazy commercials?

GO-GETTER: (drawing himself up) Don't pin me down. This meeting is not being held for the purpose of working up specific ideas, isn't that right, Jack? (Jack is the boss. Everybody calls him Jack, but somehow when the Go-Getter does it, it sounds impudent.)

BOSS: That's right.

G.G.: (Smirking) If you'll come around to my office after the meeting, I'll be only too happy to show you SEVERAL crazy commercials. I worked them up in my... spare time. (Group sags in defeat. This really is a young man's game.)

BOSS: Well! Anyone have anything else to offer?

GROUP: I think we ought to get closer to the problem, Jack. For example, what does a teenager look like? If I could see one it might give me ideas.

Yes, that's right. Send somebody out to catch a few.

You won't learn anything from them. They're nothing but kids!

That's what I had in mind.

GRAND OLD MAN: No advertising agency...like Grauman, Bolton, Stafford and Sneer...is going to let a bunch of runny-nosed kids tell us how to run our business.

BOSS: Seventy-three per cent.

GROUP: Jack, I hate to break this up, but isn't it time to break for lunch? I have an important appointment...

(Impatient, mutinous shifting by other members of group.)

BOSS: Yes. Well, I think you'll all agree this has been a very fruitful meeting. We're going to revise our thinking in regard to our advertising, keeping in mind that most of our audience is made up of teenagers, a group that, as we all know...uh, they...well, they're like...well, they're a lot younger than we are. We're going to maintain that same high level of creativity for which old G.B.S. and S. has always been known...

GO-GETTER: Add some crazy zip-zap-zoot commercials...

BOSS: Add some crazy zip-zap-zoot commercials...

GRAND OLD MAN: Keep that old puncherino...

BOSS: And keep that old puncherino. Right. Thank you all very much, meeting dismissed.

(Everyone stampedes toward the door. End of scene.)

Now, the point of this little vignette is this: If you happen to get a vague feeling that you've a tremendous store of untapped power inside you - enough to, oh, maybe take over the country - well, there is and you have. So, if you're going

to be benevolent rulers you must learn to use your power wisely. Here are some rules to guide you:

1. Be kind to adults and all other minorities.

2. Try not to laugh at the way people dance at your parents' parties. They never had your advantages, like hula-hooping at the age of four, for example.

3. If a radio or TV interviewer comes up to you on the street and respectfully asks your opinion of the world situation, try not to break into hysterical laughter. It isn't nice, for one thing, and it makes them nervous (And radio and TV men are already very nervous). Instead, draw yourself up to your full height (even if it's only four feet), pretend you're a banker, and say the first thing that pops into your head. It's time you started to develop the dignity a person in your position requires.

4. Whenever you see a magazine parading your last year's slang on its cover and calling it the latest, or women wearing fashions you tired of two years ago, or a friend of your father's asks you if everything's gear, and then winks, don't get upset. Remain calm.

Remember, every age has its geniuses - people who are far ahead of their time. Right now, it just happens to be you.

Next IN HIT PARADER

~~~~~

ALL

**THE GREAT, NEW**

**HIT SONGS**

~~~~~

APRIL ISSUE ON

SALE FEBRUARY FIRST

FIVE MOVIE REVIEWS AND RATINGS



THAT DARN CAT, one of Walt Disney's most entertaining movies, stars a crafty Siamese cat who helps the FBI in a kidnapping case. The supporting cast includes Dorothy Provine, Dean Jones, Elsa Lanchester, and Hayley Mills (one of the few actresses who can steal a scene from an animal in a Disney film). The action is brisk, often hilarious and always wholesome. When was the last time your whole family went to the movies together? Well, everybody go see **THAT DARN CAT** and have fun and laugh and maybe even jump up and down a little.



THUNDERBALL is the latest James Bond movie from United Artists featuring the indestructible Sean Connery, luscious Claudine Auger, gorgeous Luciana Paluzzi, midget submarines, giant turtles, a hydrofoil yacht, atomic bombs, ugly villains, guns galore, sharks, airplanes, water, action, adventure, kissing, dying, jumping up and down and you'd better hurry out to see it now because there's already a long line at your friendly neighborhood box office probably.



NEVER TOO LATE starring Paul Ford, Connie Stevens, Maureen O'Sullivan and Jim Hutton is the story of a middle-aged couple about to have a baby at an age when most couples are already grandparents. The effect on them of becoming parents, past their time, as well as on their daughter and son-in-law, provides some of the heartiest laughs and most sentimental moments Warner Bros. has ever put on the screen.



THE CINCINNATI KID, from MGM, is one of those "brash-up-and-coming-young-man-challenges-the-old-long-time-champion" stories, this time with card players. The big show-down comes in a two-day poker game with thousands of dollars and a man's reputation at stake. Steve McQueen (a real cutie-pie), Edward G. Robinson, Carl Malden, Rip Torn and Jack Weston play their roles well. Tuesday Weld does a pretty good job and might even be a real fine actress someday. But Ann-Margaret, whose purpose in a movie is like frosting on lemon merrangue pie, is beyond help.



THE BLOODY BACKACHE, is a heart rending horror movie filmed against the colorful background of Levittown. A large Rock Folk singer disguises himself as an English lord and attempts to smuggle a small but prosperous coffee house over the border. He trips on 149th St. and there are plenty of chills and spills. The low budget, made-in-Japan beauty stars chicken soup-agogo regular Mara Burns and silent film favorite Howie Seldom.



LIKE A ROLLING STONE

part two

by Lawrence Jay Birnbach

Bob Dylan who at this time is an international figure in the pop music field, launched his career at Gerdes Folk City, a small club in New York's Greenwich Village.

Monday nights were traditionally hootenanny nights at this place. Most of the performers were either bluegrass, or Cisco Houston type stylists. The smart people in the audience knew that after midnight all the good performers would come in to do a set. Among the most popular were Eric Weissberg and Marshall Brickman of the Tarriers, The Greenbriar Boys and Cowboy Jack Elliot. By the time that these people would perform, Gerdes was empty, with only the real folk enthusiasts remaining, and the music would flow on until two in the morning. These New York "folk-billies," were playing the material of such people as Earl Scruggs, Doc Watson and Clarence Ashley...all white country performers. There was no rock around and it was badly needed because the folk scene was in a bit of a rut needing a new kind of sound to avoid extinction. The time was perfect. In came this funny-looking kid one night dressed as if he had just spent a year riding freight trains, and playing songs in a style that you could tap your feet to. Dylan's early style was a combination of blues, rock and country which caught on the very minute that he stepped on the stage at Gerdes.

It was not only his music which made him such an instant hit. He could stand on the stage and talk on and on, almost as if he were talking to himself. He was a master comedian, drawing upon common day experiences as his material, much like the late Will Rogers.

Dylan once said, "Before I came down here tonight I was sitting in my place and the door fell off the hinges right into the room. I tried to put it back but it was too big for the opening. I worked two hours to get it back on and then I wrote this song about my door which I'm going to sing at you now."

All the time that he spoke, he would give you the impression that he was laughing at his words. He could react to what he said and sang, a quality rarely exhibited by an entertainer.

Onstage he was essentially a funny character. Maybe that isn't what he intended to be, but the audience reaction was one



of laughing not at, but with Dylan. I recall him standing up there looking behind the curtains for the words to his next song, or cracking up about something which he was mumbling to himself. He was natural and loose, a real country character, and that is what everybody loved about him; this plus his ability as a musician. Sometimes he would play the piano, or tell a funny story or just clown around for a few minutes. Everything he did was just great because he did everything well.

On one occasion, while onstage, he looked at himself in the mirror which stood behind the bar at Gerdes. He combed his hair and declared sarcastically how handsome he was and then, as if all this didn't happen, went right on with one of his songs. He had this rare ability of laughing at himself and at the same time putting across serious material.

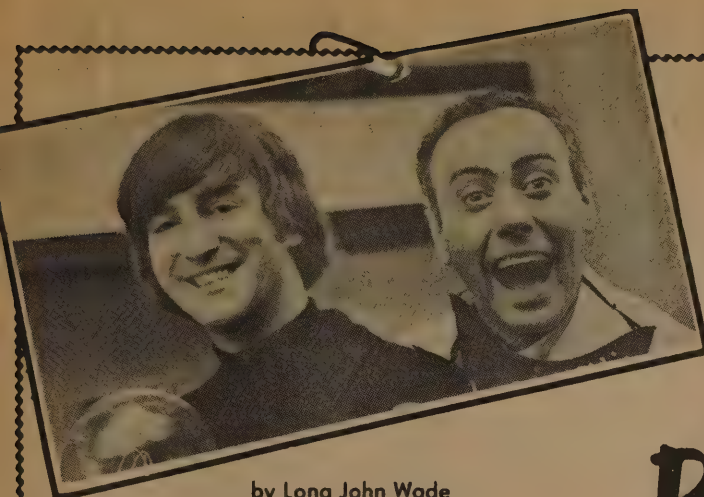
Getting back to Dylan's early career, after appearing at a few of these hootenannies, he was hired by the owners of Gerdes to perform there for two weeks. During this time he became more and more popular. He was new and refreshing for the Greenwich Village listeners who had just about had it with the Weavers. Dylan was a new flame in the folk world. For the first time, songs about death, war, and poverty were interesting to listen to. You could lose yourself listening to Dylan...and you still can.

Before And After: Early Dylan (above) was an adolescent cowboy beatnik drifter. Now he's the cool dapper big-time star.



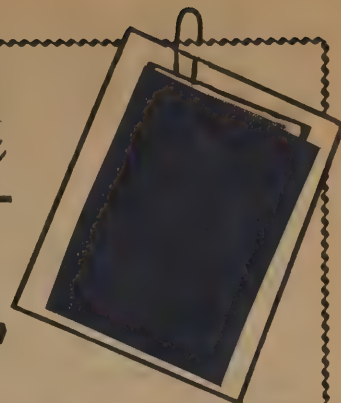
The girl on the cover of The Freewheeling Bob Dylan album is Susan Rotola. She was Dylan's early love and someone who I feel was and still is a great influence on him. She and her sister were behind him all the way. They were at every one of his early performances giving him the support he needed to launch his now gigantic career. Listen closely to the words of one of Dylan's love songs and you will notice that he is singing to someone. This someone is Susie. Who was it that once said...behind every great man there is a great woman?

THE END



by Long John Wade
Radio Station WDRC
Hartford, Connecticut

Win a taped message to You from My Friends, the BEATLES



Before I trekked to New York, I asked my listeners if they had any questions they would like their favorite Beatle to answer...if so, to write me...I went through the mail response and picked out the best questions. When I saw John, Paul, George and Ringo, they picked those which they wished to answer.

The first thing I did after setting my tape recording equipment was to ask the boys all together to yell *HELP* for a station promotion WDRC was doing on the premiere of their movie. I said..."1...2...3...Go!" When all the boys yelled *HELP* at once, three different doors whipped open and two guards and one of their road managers, Mal Evans...tore into the room to help their friends in distress...a good laugh...

Then the answering of mail by tape started with Paul. I've got a letter here from Miss Beverly Martin, and Beverly

see...so anyway...heh heh...we haven't recorded that one and I think that's the answer to your question, 'TOO BAD ABOUT SORROWS'."

Next card here...to Paul M. or John L. Oh, well, as long as it's to John, I'll read it. "I heard some of your songs from the English album, *HELP*, on WDRC and I think they are just beautiful." "Oh, thanks." "Where do you get the ideas for your songs..." This is from Maryann Rudnanski.

From anywhere really because...umm...it sometimes is inspiration...sort of thing...it sounds a bit daft, that, but sometimes it is and a lot of the time though it's just because somebody says sit down and write some songs...you need them for your new record...so I go out to John's and we'll just sit down for the day and try to write a couple of songs. I don't know where we get the ideas from exactly, but...I think that's about the nearest I get to it..." "P.S. Tell George H. that the lead guitar in the song *Act Naturally* is beautiful." "Oh I'll tell him...George H.? The lead guitar in *Act Naturally* Ha... is beautiful!

Joan Ambeault sends this question... "My question is for Paul," she says. "Why can't people who admire you very much meet you...I've been singing and playing the guitar and bass professionally for 19 years..." NOW...Gosh, for 19 years... and it's a WOMAN..."and would consider it a wonderful pleasure to be able to meet all of you in person."

Next one here...next card...this is from Emily Davidson... "Paul, what and when was the first song you and John wrote?" "Well Emily, I've just been talkin' to John about it and we've been tryin' to remember what it was...and we reckon that the first song we ever wrote was one that we still haven't recorded or anything, 'cause it was a bit crummy, but it was called "Too Bad About Sorrows." (At this point, Paul started to sing...) "Too Bad About Sorrows, Too Bad About Lie Hi Hi Hi's..." A bit crummy as you can

"Now I'm not quite sure what she means there, "all of you in person." Well, I suppose she just means the four of us, and not all of us which is about 25...all of us. Anyway, the answer to that is really that the security is pretty tight and that what you'd have to do would be to sort of ring up...but the thing is I don't know the telephone number half the time...so in fact, I don't know how you'd get in touch. But I agree with you...we meet too many crummy people...we ought to meet a lot more people interested in us,

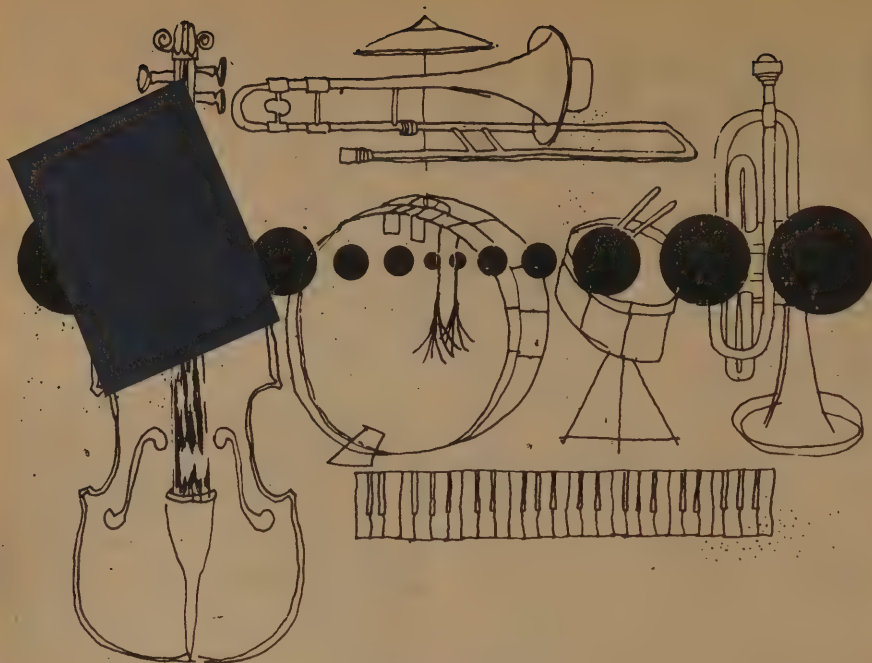
instead of meeting the sort of people who just come along for a laugh. You know what I mean??? Anyway, to get off that controversial subject, thank you Joan..."

Next question..."I'd like to address my question to Paul." Right...well address your question then Marion Milsbeck...here she goes..."How do you pick who's going to sing what songs, for instance, why does John sing the lead in "I'm A Loser" instead of you?" "This mainly happens when John and I are writing a song and whoever's got the first idea for the song, like John had the original idea for the song "I'M A LOSER" and I just helped a little bit. I had the original idea for "SHE'S A WOMAN" and then John helped with that, so that normally means that John's goin' to sing "I'M A LOSER"...so, anyway, that straightened that one out. And sometimes it happens just because we think that John's got a better voice for that number, or that kind of thing...there are millions of reasons, but these are a few of them. 'There are 8 million people in this city...and I'm one of them'."

That completes some of the questions Paul answered in their suite at the Warwick Hotel in New York City. In my next article I'll deal with the questions a couple of the others answered. In the meantime, you might think up a good question you'd like to ask your favorite Beatle and send it to me on a Post Card. I'll sort them out and the next time I see them, will ask them to chose those which they would like to answer...

Those cards that are answered, will be returned to the sender after the Beatles have answered along with a tape of the Beatle talking to them. Please send as many questions as you wish, but only one per card. Put the name of the Beatle, the question, and your address on the card and send it to:

LONG JOHN WADE
WDRC RADIO FUN
BOX 1360
HARTFORD, CONNECTICUT



MUSIC

PETER, PAUL & MARY



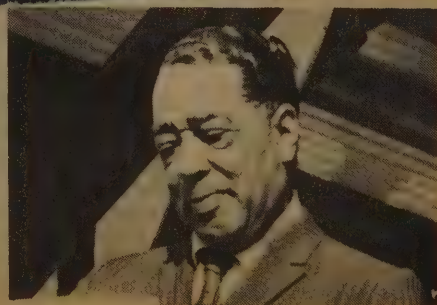
JOAN BAEZ



MUDDY WATERS



DUKE ELLINGTON



FOLK MUSIC

At the request of the State Department, as part of the cultural exchange program, the *Serendipity Singers* were sent to Russia during July. The group spent 10 weeks on a tour of the country. *Odetta*, folk star, began her first engagement at Mother Blue's. *The New Christy Minstrels* have gone into the fur peddling business in Alaska. They became interested in this after a recent hunting holiday in Anchorage and they now have formed a trading company. *Theodore Bikel* taped an hour-long BBC-TV special "Theo Bikel, Folk Singer," recently in London. This marks Bikel's first solo TV effort for British viewers. *Joan Baez's* British concert tour opened to a packed house at Croydon Fairfield Hall. *Donovan*, who was present in the audience, joined her onstage during the last half of the show. Later, at a backstage party, they ran out of potato chips and had to eat pretzels. *Barry McGuire*, *P.F. Sloan*, *Glen Campbell* were among the performers featured at the All Cause Protest Music Festival at the Seattle Center Arena, sponsored by KJR-Radio. Some 2,700 attended the folk-rock concert. A folk-blues package, including *John Lee Hooker*, *Roosevelt Sykes*, and "Big Mama" *Thornton*, are scheduled for appearances in the island nation. *Peter, Paul and Mary* appeared in the Royal Variety show in London. The cast, picked from the world's finest entertainers, was seen by the Queen.

JAZZ & BLUES

Ramsey Lewis had to cancel a long string of dates when he dislocated his shoulder while swimming in Atlantic City. He is feeling fine now and back at work. *Sid Bernstein* presented France's exciting *Swingle Singers* in a sellout concert at Town Hall in New York. *Lesley Gore* is taking saxophone lessons. *Ray Charles* produced an album for his own Tangerine label called "Shades of Grey" featuring members of *Count Basie's* band and trombonist leader *Al Grey*. Wonderful listening. "The Blues Never Die" on Prestige throws new light on the *Muddy Waters* Band. Muddy just plays guitar on this one and leaves the solos and vocals to pianist *Otis Spann* and harmonicist *James Cotten*. The album's title is very appropriate. "The *Paul Butterfield Blues Band*" on Elektra is another excellent set destined to widen the popularity of the blues. For a taste of piano boogie woogie in the old free-swinging style pick up "Plain Old Blues" with *Truck Parkham* and *Art Hodes* on Emarcy. West coast jazzmen writing themes and original scores for T.V. shows are *Pete Condoli* - "Honey West" and *Pete Rugolo* - "Run For Your Life". *Brook Benton*, *Chuck Berry*, *James Brown*, *Bo Diddley*, *Shirley Ellis*, *Ben E. King*, *Major Lance*, *T. Bone Walker*, *Mary Wells*, and *John Lee Hooker* are scheduled for tours of England. *Duke Ellington* and his orchestra participated in a festival of the arts sponsored by the White House. The program took place on the grounds of the Executive Mansion.

SPOTLIGHT

POPULAR MUSIC

Mary Wells is no longer with 20th Century Fox Records. It is believed the star performer will join Atlantic Records. *The Animals*, on MGM, had heavy TV exposure recently including *Hullabaloo*, Ed Sullivan and an ABC-TV special with Cyril Ritchard titled "Little Red Riding Hood". Gary Lewis has recorded a special premium record "The Flake" for the Kellogg Co. and Gary's picture will appear on the company's cereal boxes. (Does this remind you of a recent Hit Parader editorial about chicken soup?) Roy Orbison has signed with MGM to make his motion picture debut in "The Fastest Guitar In The West" early in 1966. Paul Revere & The Raiders, an American rock 'n' roll group, signed a two-year pact with Dick Clark Productions for films, TV and personal appearances. Gene Pitney won two foreign awards from both Australian and British publications. He recently played dates in Germany and England. Both the *Moody Blues* and the *Fortunes* will join the Murray the K's Christmas Show at the Brooklyn Fox. It is believed that Wayne Fontana & The Mindbenders are breaking up. They have decided they would be better going their own separate ways. Wayne is likely to record with an orchestra directed by Les Reed in the near future. Sonny & Cher are busy filming their own appearances for slotting into TV shows. They recently returned from a tour of London in December. The Dave Clark Five are set to have their own American TV series. The show will be filmed in this country. Jonathan King made his first album specially for American release prior to returning to full time studies at Cambridge University. The Lovin' Spoonful were the first rock 'n' roll group to appear at the hungry i in San Francisco. They also did a tour with the Supremes. John is homesick.

MARY WELLS



GENE PITNEY



MEL TILLIS



JOHNNY WRIGHT



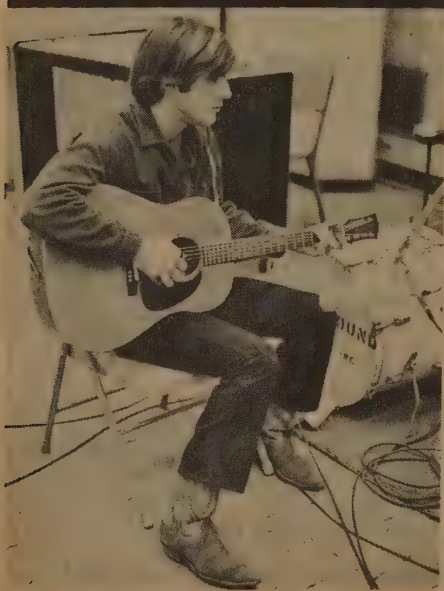
COUNTRY MUSIC

Roy Drusky & Priscilla Mitchell sang their hit tune, "Yes, Mr. Peters" on the Jimmy Dean Awards Show. Flatt & Scruggs and Johnny Cash played a concert recently at Southern Methodist University, first time the school booked a country music show. David Houston entertained airmen at Barksdale Air Force Base in Louisiana. Hugh X. Lewis' "If This House Could Talk," was recently recorded by Stonewall Jackson. He is fast becoming a composer. Mel Tillis imitates Hank Snow, Webb Pierce and Stonewall Jackson on "Bring On The Blues," the flip side of his latest "Mr. Drop-Out." Roger Miller and his wife have bought the Hollywood home formerly owned by actor Clint Walker. Out in Grand Rapids, Michigan, radio station WJEF, had a grand live country show that headlined Ferlin Husky, Faron Young, Melba Montgomery, Monty Lee and the station's deejays. George Jones toured U.S. Army bases recently in Germany, England and France. Chet Atkins, Bobby Bare and Skeeter Davis did an October tour of Japan. Dottie West, recently the winner of the Grammy Award for the "best country performance by a female artist," was honored by her hometown of McMinnville, Tenn. "Dottie West Day" was sponsored by the local Chamber of Commerce. On a recent Eastern and Canadian tour, Johnny Wright says he saw the biggest crowds since his unit and the Roy Acuff shows toured together from 1954-1956. His single "Hello, Viet Nam," was so successful he's recorded an album of that name, first album he's done in more than two years. Don Gibson is currently working on some new songs for an RCA Victor album.

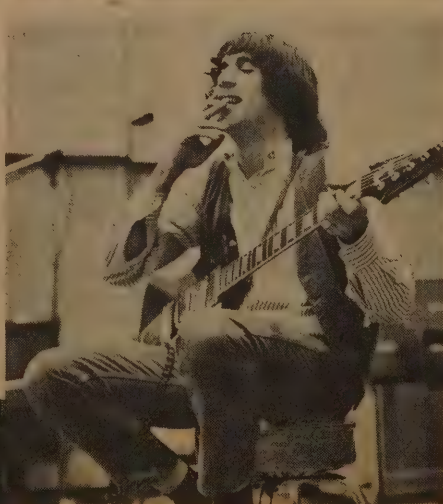
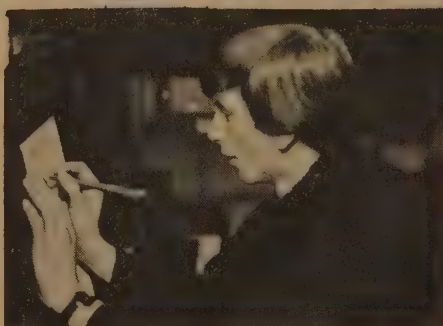
an all night RECORDING SESSION with THE LOVIN' SPOONFUL

by Don Paulsen

JOHN

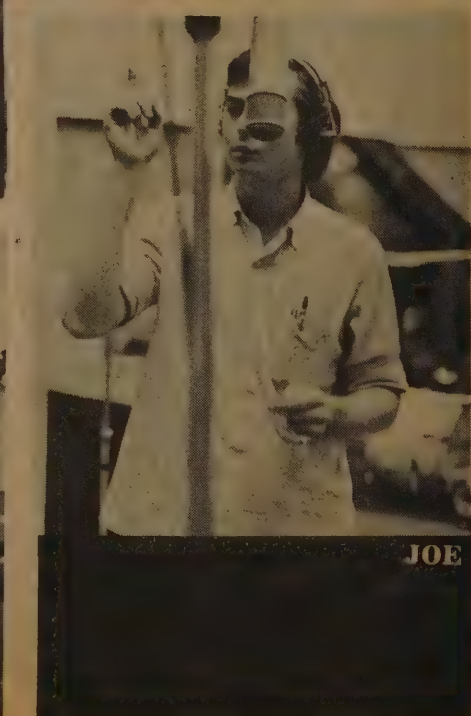


STEVE



ZAL

JOE



Not too long ago, there were four young guys who worked with various groups in little clubs around Greenwich Village — mostly at the Night Owl. They played from around 9 at night till 1 or 2 in the morning. Then they'd go home and sleep late till the next night. Sometimes they'd practice on afternoons, but their time was pretty much their own.

Hanging around the Village at the same time were former night club owner and manager Bob Cavallo and a former folk musician who wanted to produce records, Erik Jacobsen. Bob and Erik recognized the potential in the four guys, organized them into a group, became their manager and recording director respectively, and everybody began spending more and more hours rehearsing. Free time became scarce.

The group made a record, it was a hit, and now they don't get to sleep late anymore. In fact, often they don't get to sleep, period.

The success of "Do You Believe In Magic" created a demand for an album by the Lovin' Spoonful. After their first hectic tour of cross-country personal appearances, the Spoonful did an exhausting 10 day show in Brooklyn and then, before they could catch their breaths, they had to make that album.

They'd been recording for about a week before we had a chance to drop over to the studio. We arrived at 9 o'clock Friday night. The Spoonful has been there for

two hours already. This is to be the final session.

Joe Butler is preparing to solo on "Other Side Of This Life." Earlier, the entire group had recorded the instrumental background over which Joe will add the vocal.

Most records are made in two or three parts. First the group makes an instrumental track. Over this, they add different guitar riffs, or other instruments or something. Next, the singers listen to this track through earphones as they sing. Overdubbing a record enables the musicians to concentrate on each step at a time without having to sing and play instruments simultaneously.

"But I don't want too many overdubs," says Erik Jacobsen who's supervising the session. "Essentially, the musicians in the group should do everything themselves and they should be able to recreate the sound in person."

"I don't see how the Righteous Brothers can make personal appearances now because they can't possibly recreate in person the sound they get on their records."

After a little trouble with his earphones, Joe begins "Other Side Of This Life." His voice is slightly stiff. On the third take he muffs a line. "Sorry," he says, "I got a note caught in my...jowl." We wander out of the control booth while he loosens up.

In another part of the studio, Steve Boone is pounding away on a piano. He's writing a song. We snap a picture as he

jots down some lyrics.

Imagine that. A songwriter is inspired and through the ever-present Hit Parader camera, you are there!

We leave Steve to his pounding and jotting and join John Sebastian, Zal Yanovsky and their manager Bob Cavallo.

"Do You Believe In Magic" is being released in England next week," Bob tells us. "Already five British groups are coming out with their own versions."

Back in the recording studio, Joe is on his 24th take. His voice is now smoother, more emotional.

"That was pretty good," says Erik. "Want to hear yourself?"

"Let me do one more," says Joe.

Joe sings again, sounding even better.

"Let's keep going."

Joe does two more takes.

"We've got one," says Erik.

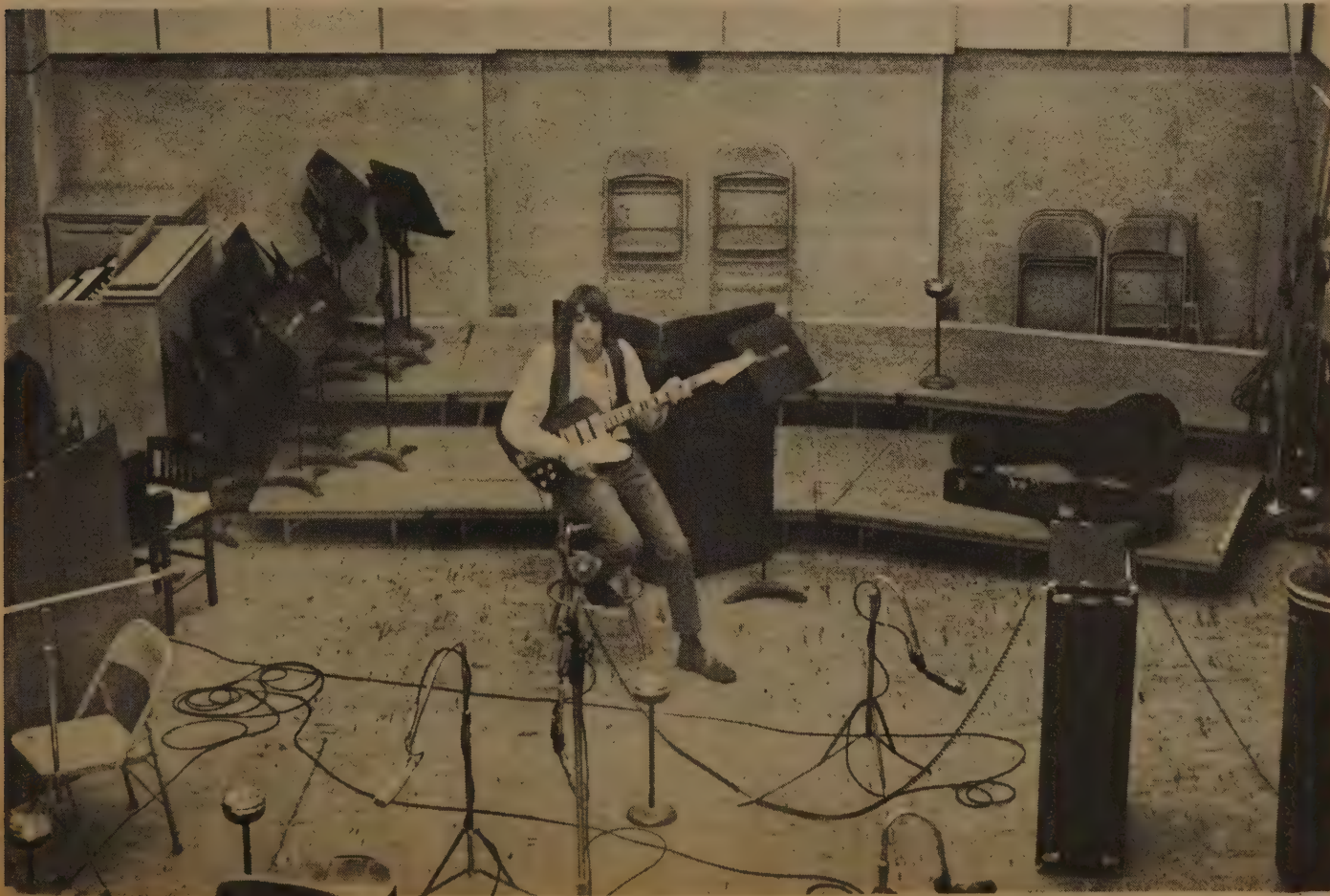
Everyone listens to Joe's last three versions of the Fred Neil blues song.

"I tried to imagine I was talking with some down-and-out drifter who was telling me all his troubles," says Joe.

Erik picks the rendition he likes best. The tape is played back about a dozen times for John and Joe as they sing the chorus. Finally, everything on the song is completed.

The microphones in the studio are rearranged for "Younger Girl." Around 1:30 a.m., with John on guitar and Steve on piano, the tapes start rolling.

Several attempts later, it becomes ap-





Left, Erik Jacobsen at the control panel. Above, Steve, John & Zal record the background for "Younger Girl." Right, Zal & his manager's secretary Jackie read about the Spoonful in Song Hits, HP's companion magazine. Below, John, manager Bob Cavalla & Zal in a merry mood.



parent that the song isn't making it.

"Let's try it another way, Erik", says Zal.

"What do you suggest?"

"Let's do it like we did in California."

Microphones are changed, Steve switches from piano to bass, John gives Zal the guitar and plays his autoharp and the music they make is smooth and groovy.

Sandwiches and coffee arrive and sit untouched for half an hour as John, Zal and Steve work on the song.

"Okay," says Erik. "We've got a background track. Let's eat."

The food soon disappears. John and Zal return to the studio at 4:30 a.m. to over-

dub a counter-melody on guitar.

"Let's hear John alone" says Erik after a few takes.

John sits alone in the large studio, his back to the control booth and plays a beautiful, almost-classical, guitar solo.

"That'll do it," says Erik.

"Let me do it once more."

John's next solo is equally beautiful.

"I want you to come into the booth and hear something, John."

Erik combines both of John's tracks and dubs them over the melody John, Zal and Steve had recorded earlier. The re-

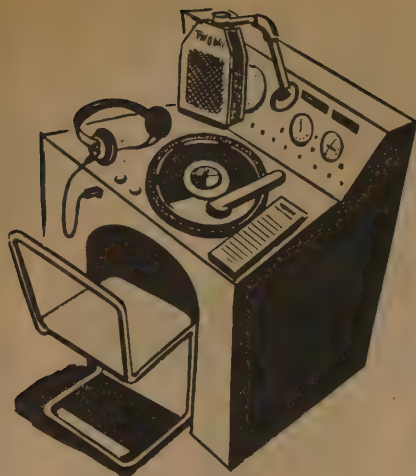
sult is incredible. It's not exactly folk music, it's definitely not rock & roll, it isn't quite classical....it's just beautiful.

The track could easily stand on its own as an instrumental, but John has written lyrics to compliment the melody. In the darkened studio, he sings them over and over.

The sleepy people in the control booth finally hear the magic words at 6 in the morning.

"Let's go home."

The Lovin' Spoonful has an album...Hit Parader has another on-the-scenes article... and everyone has lost out on a good night's sleep...but it was worth it.



Platter Chatter

DO YOU BELIEVE IN MAGIC presents (as if you didn't know) The Lovin' Spoonful, the most original and groovy group of 1965 in their album debut. Their first hit, "Do You Believe In Magic"

is in there, and so is "Younger Girl", "Did You Ever Have To Make Up Your Mind?", "On The Road Again", "Other Side Of This Life", "Fishin' Blues", "Sportin' Life", "Wild About My Lovin'", "Blues In The Bottle", "You Baby" and the out-of-sight "Night Owl Blues". (KAMA SUTRA)

WHAT'S NEW PUSSYCAT is the second album from the best male singer England has ever produced...Tom Jones. The whole HIT PARADER staff digs Tom's exciting, virile sound and we hope you do too. "With These Hands", "Little By Little", "Untrue, Unfaithful" and "Bama Lama Bama Loo" are examples of Tom at his best. "What's New Pussycat" was originally recorded for the movie soundtrack and Tom doesn't think it displays his voice to the best advantage, but it's in the album too, for those who may like it. {PARROT PA 61004}

HELP! by Beatles musical director George Martin and his orchestra is the greatest instrumental album of Beatle music we've heard. His jazzy version of "Help!" really swings, and all the other movie songs are interpreted beautifully. But our favorites in the album are three non-movie songs, "Yesterday", "I've Just Seen A Face" and "It's Only Love". There's a little mix-up on the back of the album. These 3 songs are listed as "Scrambled Egg", "Auntie Gin's Theme" and "That's A Nice Hat (Cap)". But the correct titles are on the record label, and the music is superb. (UNITED ARTISTS VAL 3448)

SUMMER DAYS {AND SUMMER NIGHTS!!} by the Beach Boys is good-listening, even in the winter. The boys sound as great and fun-loving as ever, and the songwriting and arrangements by Brian Wilson are too much. Dig their single hits "California Girls", "Help Me Rhonda" and "Amusement Parks U.S.A.", "And Your Dream Comes True", "Summer Means New Love" and "Then I Kissed Her" and the nutty "I'm Bugged At My Ol Man". {CAPITOL T 2354}

QUINCY JONES PLAYS FOR PUSSYCATS will delight pop music fans, jazz buffs, anybody who digs big beat dancing...and your grandmother might even like it. Recent hits like "The In Crowd" and "I Can't Get No Satisfaction" are interpreted instrumentally in a rare - and successful - blend of pop music and jazz. "Mack The Knife", "What's New Pussycat" and "A Walk In The Black Forest" are groovy. And if you've an ear for the unusual, spin "Blues For Trumpet & Koto." (MERCURY MG 21050)

ANIMAL TRACKS features the Animals doing their big hit "We Gotta Get Out Of This Place", some great blues like "Don't Let Me Be Misunderstood" and "For Miss Caulker", the wailing "Club A-Go-Go" and a witty 5 minute 42 second musical history of Bo Diddley. The Animals are great guys, they play some great music, so buy the album, {MGM E-4305}

NOW HEAR OUR MEANIN' will knock the plaster off your ceiling if you don't watch out. American jazz drummer Kenny Clarke and Belgian pianist Francy Boland have assembled some of the best European and American expatriate jazzmen in one of the most powerful-sounding bands we've ever heard. Every track is groovy, wailing, swinging music and the effect in stereo is fantastic. (COLUMBIA CS 9114)

THE KNACK is an outrageously, inventively way-out motion picture. If you liked it, the original score by John {Goldfinger} Barry should likewise be your cup of tea. The Multiple variations on the basic theme are overwhelming and cute and sexy and funny and quite different. {UNITED ARTISTS VAL 4129}

TOM JONES WHAT'S NEW PUSSYCAT?

ALSO
INCLUDING
WITH
THESE
HANDS

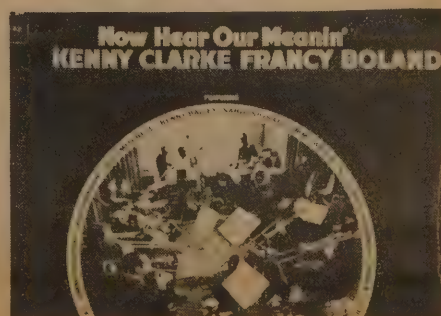


QUINCY PLAYS FOR PUSSYCATS



the Animals!

Their
3rd



THE BIG BEAT SOUTHERN SOUL OF...

by Diane Lee Klecka



"Mmm, these chocolate harmonicas taste good," says P.F. Sloan {left}, "Where Have All The Flowers Gone" was a protest against people picking flowers from public parks.

He has been called King of The Swinging Sixties – and never has a title been so well placed. Since first appearing on the pop music scene two years ago, Johnny Rivers has found himself caught in a fantastic whirlwind career, one that has shown him to be a young man of great talent, dedication, and – above all – a very nice guy.

He had never meant to be an idol. Back in Louisiana, where Johnny had spent his boyhood years, his Dad had played the guitar around the house. Johnny was an eager pupil, learning simple songs and improvisations on his own. Never having a professional music lesson, he developed a unique manner of song presentation.

"I had never considered singing as a career," related Johnny. When I was 14, I formed a combo; but, as is the case with most small groups, we disbanded after a short period of time. I continued to sing at talent shows, dances, anywhere possible."

Feeling that he would like to try his hand at singing professionally, Johnny moved to Los Angeles, haven of many a hopeful young singer; but success did not come easily.

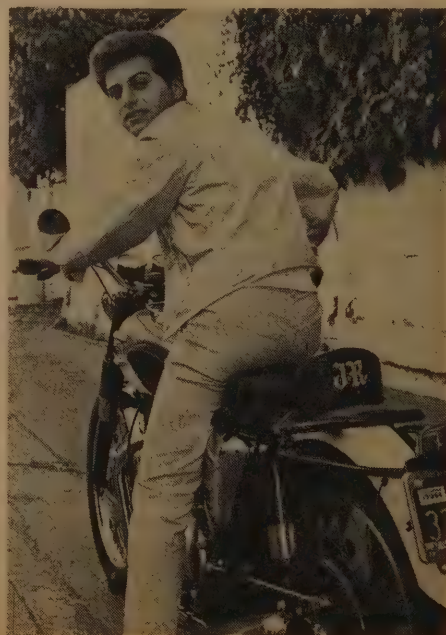
"At first times were hard. I tried my hand at singing, and failed. Turning to record promotion, a field which promised a financially-secure future, I felt that I was at last settled in my chosen vocation."

The lure of the stage was too great to resist, so Johnny turned once again to singing the music he loved. Having developed a large following of fans on the West Coast, he was one day approached by several local promoters with the idea of opening a new form of night club, one called a Go Go.

"I was willing to take a chance," Johnny continued. "To me, the Go Go idea seemed to be a sure winner. With the Beatles making the big beat scene in England, I felt that Americans should have their own unique brand of club, so I decided to take



Backstage at Mr. Kelly's in Chicago, Johnny is interviewed by our newest reporter, Diane Klecka. Below, the leader of the pack.



JOHNNY RIVERS



L to R, Johnny's manager Lou Adler, Johnny, singer John Bubbles & Lou's partner Bobby Roberts say cheese.

a gamble."

From here, the story is a legend. The Whisky A Go Go became the golden palace of American pop rock, visited by the elite Hollywood "in" crowd. And Johnny Rivers became Supreme King of Rock.

Go Go Mania gripped Americans, with Johnny at the helm, rocking his big beat tunes and setting the plus beat for a generation of fans. Memphis, Johnny's first million-seller, was followed by hit upon hit (Maybelline, Mountain of Love, Cupid, Seventh Son, among others).

When asked the manner in which he chose his songs, Johnny thought a moment and then replied:

"I record songs I like as well as songs that will sell, for I am a businessman as well as a performer. But please understand, I record only the music that I enjoy singing."

"I sing basically big beat rock and roll music, with a touch of the southern soul," admitted Johnny. "Soul is a feeling which comes from within — it can't be taught or imitated. It's very hard to explain; but when I am on a stage singing, I am expressing my true feelings and am just being me."

(Johnny's personal recording favorites reflect his deep interest in the soul sound in music. Ray Charles, Nancy Wilson, The Supremes, The Four Tops, and Ramsey Lewis all can be classified as having soul in the music they present.)

When in Europe recently, Johnny met with the Beatles. We asked him to tell us of this meeting. "We (Johnny, his drummer Mickey Jones, and his bass player Chuck Daley) were performing at London's famous Ad Lib Club, the favorite night retreat of The Beatles. For three consecutive nights, the Beatles made the scene at the Ad Lib. They really enjoyed our music, marvelling at the big sound we got



from only three instruments. We were very flattered, for they sincerely dug us and our songs."

Is Johnny a Beatles fan? "Of course," laughed Johnny. "I really like their music. They are original, unlike many of the groups which have followed after them. In my book, they're tops, although I also admire the Rolling Stones, for they too were brave enough to be first. They were first to introduce rhythm and blues into the British pop rock field."

In the past two years, since the "Go Go Rivers" star has been on the rise, Johnny has toured the world, appearing at top night clubs, such as the Copacabana, as well as in concert in Paris, at the famous Olympia Theatre. Surprisingly enough, a large portion of Johnny's fans are adults.

There hasn't been much time for television in his busy schedule, and Johnny regrets this. There are plans for future performances on The Ed Sullivan Show and The Hollywood Palace; but Johnny will again be leaving on tour, this time joining an U.S.O. show which will tour Viet Nam.

Fans at home need not feel forgotten, however. Where Have All The Flowers Gone, Johnny's latest disc, is proving to be his biggest hit ever. And his latest album *Rivers Rocks The Folk*, is a double-barreled hit, teaming folk music with the big beat of rock and roll.

Johnny Rivers is not a legend. He is simply a young man who sincerely loves entertaining. This sincerity of purpose is returned by audiences throughout the world. The big beat of Rivers rock, brimming with soul and sincerity, has spanned the globe in the short period of 2 years, establishing Johnny as one of the brightest young stars on the music front today.

"It has taken me 8 years to become an overnight success," Johnny commented as our interview drew to a close. "But the hard work was worth it, I truly enjoy what I am doing, and I hope to continue performing for many years to come."

Judging from the thousands of fan letters he receives each week and the breathtaking pace at which his career has risen, Johnny's reign as King shall continue for many years to come.

HIT PARADER'S REPORT FROM LIVERPOOL

THE BEATLES' FIRST SECRETARY

by Cheryl Hillman



On February 12th, at Our Lady and St. Joseph's Church, in Wallasey, England, a pretty, fair-haired girl called Roberta Brown is to marry Alan John Sutton. Twenty-two year old Roberta-known to her friends as Bobbie-was the original Beatles Fan Club Secretary. It was she who ran the first Fan Club ever formed for The Beatles, and she was a great friend of theirs during their early Cavern days. I talked to her at her parents' home in Wallasey and asked her how she first got to know the Beatles.

"I went to the Cavern once with some friends to see The Beatles," she told me. "I'd heard they weren't bad, but when I went down I was surprised. They were so good. In fact, they were marvelous. I went to see them again, and after a while they got to recognize me. One night Paul came over and started talking. I got to know him and then I got to know the others through going down there."

How did she come to start the first official fan club?

"This girl Maureen started a Beatles fan club for a few weeks, but she couldn't really manage it. Then I started to run it. We didn't have enough money really for all the necessary things, like stamps and stationery, but we managed somehow. Then Brian Epstein signed the Beatles up, and in April he got in touch with me and asked if I'd keep the fan club on. Another girl, called Ann Brown, was helping me with it a bit, and Brian Epstein said he'd help."

At this point, Bobbie told me, the Fan Club started going at full swing. Tickets were printed for a special Fan Club dance at the Cavern on April 5, 1962. The club

was packed tight that night, and it was a fabulous success.

Every Monday night the Fan Club went by coach to the Plaza ballroom, in St. Helens, to see the Beatles play.

As the boys' fame grew, the Fan Club became too much for Bobbie to manage. A friend of hers, Freda Kelly, started helping, and then eventually Bobbie handed it over to her. Now The Beatles Fan Club has grown to such an extent that its main headquarters are housed in several buildings in London. In the early days, new Club members received an autographed photo of the group!

Bobbie became a great personal friend of The Beatles, and they often used to come to her house.

"I used to go to Paul's every Sunday for



my dinner and tea," she recalled. "I used to give Mr. McCartney a help with the tea. He's a very nice person."

What are John, Paul, George and Ringo really like?

"They're all lovely. They've each got individual characters. John's humour's very intelligent. Half the time you couldn't understand his jokes. He's very comical, but he's a serious person really. I think he's very shy and to cover up his shyness he has this way of being funny."

"Ringo's very nice. He has a way of making you feel at ease. He's very funny, as well. He's a real nut."

"George is shy. I don't think he likes to push himself really, while the other boys don't mind doing it. If you see what I mean."

"Paul's very kind. He'd act daft sometimes as well. For example, he'd come up to you and ask you to dance. He



couldn't dance well, then. He can now, but he couldn't then. Well, he'd ask you to dance and you'd walk onto the floor-taking him seriously. And he'd still be standing back there-only joking!

"They were always here at our house," continued Roberta. "Ringo used to call me Robot! One Saturday night they'd been playing at the Tower ballroom. We were all sitting in the dining-room, with The Four Jays. They're now The Fourmost, but at that time they were still looking for a new name to call themselves. Paul had a dictionary and he was suggesting names from it. He was reading out anything, for a giggle - Latin names and insects and things!"

Bobbie was a loyal fan of The Beatles, and in 1962 she even went over to Hamburg with them. They were obviously very fond of her and have always appreciated all she did for them. Letters and postcards show that even when away from Liverpool they've never forgotten her.

The Beatles gratitude to Bobbie is symbolized in a huge 24" by 18" autographed photograph of the Beatles which hangs on her bedroom wall. She told me how it was presented to her.

"It was my 19th birthday and I went to see The Beatles play at the Majestic Ballroom, in Birkenhead. I was looking up at the stage, watching them playing, and all of a sudden they started to play 'Happy Birthday' and calling for me to come up onto the stage. I started hiding behind a big crowd of people, but George spotted me and made me come up onto the stage. They presented me with the LP 'West Side Story' and the framed picture."

Then she added with her charming smile: "The frame was grey, but I painted it yellow to go with my bedroom."

The main inscription on that photograph sums up The Beatles' feelings for Bobbie. It says: "All our love to Bobbie-for all you've done."

●THE UNIVERSAL COWARD

(As recorded by Jan Berry/Liberty)

JAN BERRY
JILL GIBSON
GEORGE TIPTON

He's young, he's old, he's in between
And he's so very much confused
He'll scroung around and protest all
night long
He joins the pickets at Berkeley
And he burns up his draft card
And he's twisted into thinkin' fightin' is
all wrong.

He's a pacifist, an extremist, a communist
or just a yank
A demonstrator, an edjector, just naive
A conscientious objector, fanatic or a
detector
And he doesn't know he's diggin' his
own grave
Oh he just can't get it through his thick
skull
Why the mighty U.S.A.
Must watch or the greedy U.S.S.R. will
blow us from afar.

He'll never see the missles being hurled
He's the Universal coward and
He runs from anything
From a giant, from a human, from an
elf
He runs from Uncle Sam
He runs from Viet Nam, but most of
all
He's running from himself.
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umbia Music, Inc.

●LET ME BE

(As recorded by the Turtles/
White Whale)

P.F. SLOAN
Please don't mistake me
Don't try to make me
The shadow of anybody else
I ain't the him or her
You think I am
I'm just trying hard to be myself
A society's goal
Is to be part whole
It may sound good to you
Not to me.

Let me be, let me be
To think like I want to
Let me be, let me be
That's all I ask of you
I am what I am
And that's all I ever can be.
Don't try to plan me
Or understand me
I can't stand to be understood
I can never give in to
Or ever live up to
Being like you think I should
I've got some inner need
Which I'm trying to heed
I can't take hand me down
philosophy.
Don't try to change me or rearrange
me
To satisfy the selfishness in you
I'm not a piece of clay
To mold to your mood each day
And I'm not about to be told how
to move
I'm sorry I'm not the fool
You thought we'd play by your rule
But to each his own philosophy.
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●GO AWAY FROM MY WORLD

(As recorded by Marianne Faithfull/
London)

JAY MARK
Go away from my world
Let me dream alone
Can't you see it never worked from the
start
All I get for all of my love was a broken
heart.

Go away from my world
Let me dream alone
I'll dry my eyes and comb my hair

And I'll pretend you're never there
Now you're gone the breezes blow so
certainly
You never could understand the love I
wanted so badly.

Go away from my world
And let me walk all alone
All alone in my room
All alone and so sad
I can dream of how I wanted us to be
Dreams I have are kinder than you could
ever be
Go away from my world.

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prises.

●ATTACK

(As recorded by the Toys/Dyna-
voice)

SANDY LINZER
DENNY RANDELL
Once I walked beside you
So in love were we then
It had always been that way
Since we were children
Then one day she saw you
Lied and flirted for you
Helplessly I watched her
Take your love away.

When she's not with you she cheats
And she enjoys it too
How can I set by and cry
While she destroys you
Tho you may not want me
My heart keeps repeating
Onward, onward time to stop re-
treating, attack
Save the love we vowed would live
forever attack.
She wants me to run but I shall never
For all is fair in love war
Your tender love I'll fight her for.
Once I gave to you
My love in sweet surrender
But when you are in her arms
You can't remember what I am to do
You say to me you love her
But for me no other boy compares
to you
All the dreams we shared
Are they to end in sorrow
Shall I tell my heart
There's no tomorrow
Like a drum that's beating
My heart keeps repeating
Onward onward, time to stop re-
treating, attack
Save the love we vowed would live
forever, attack
She wants me to run but I shall never
For all is fair in love and war
Your tender love I'll fight her for.
Night shall find me praying
Dawn shall find me weeping
Till your loving heart again
Is in my keeping
No she can not have you.
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Music, Inc.

●ENGLAND SWINGS

(As recorded by Roger Miller/
Smash)

ROGER MILLER
England swings like a pendulum due
Bobbies on bicycles two by two
West Minister Abbey the tower of Big
Ben
The rosey red cheeks of the little children.

Now if you huff and puff
And you finally save enough money up
To take your family on a trip across
the sea
Take a tip, before you take your trip
Let me tell you where to go
Go to England ooh.

Mama's old pajamas and your papa's
moustache
Falling off the window sill
Falling in the grass
Trying to mock the way they talk
Fun, but all in vain
Gaping at the dapper men
With derby hats and canes.
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Co., Inc.

●ONE HAS MY NAME (THE OTHER HAS MY HEART)

(As recorded by Barry Young/Dot)

EDDY DEAN
DEAREST DEAN
HAL BLAIR
One has my name
The other has my heart
With one I'll remain
That's how my heartaches start
One has brown eyes,
The others' eyes are blue
To one I am tired
To the other I am true
One has my love
The other only me
But what good is love
To a heart that can't be free
So I'll go on living
My life just the same
While one has my heart
The other has my name.
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Corp.

●MAKE IT EASY ON YOURSELF

(As recorded by The Walker Bros./
Smash)

HAL DAVID
BURT BACHARACH
'Cause breaking up is so very hard to do
If you really love him and there's no-
thing I can do
Don't try to spare my feelings
Just tell me that we're through
And make it easy on yourself
Make it easy on yourself
'Cause breaking up is so very hard to do.

And if the way I hold you
Can't compare to his caress
No words of consolation will make me
miss you less
My darling, if this is goodbye
I just know I'm gonna cry
So run to him before you start cryin'
to
And make it easy on yourself
Make it easy on yourself
'Cause breaking up is so very hard to do.
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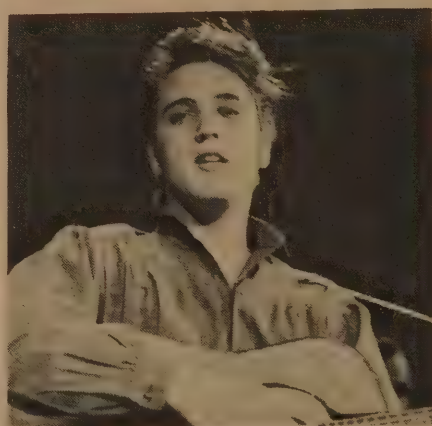


To the Editor:

I am an Elvis fan and I would like to thank you very much for the pictures and story of Our King, which you had in Hit Parader. It certainly was appreciated.

Thank you again.

An Elvis Fan,
Marion Hollingworth.
Pierrefoods, Quebec, Canada



Dear Sir:

We are junior and senior high school students in Korea. We would like to establish pen pals with American students. We believe the correspondence between the two young generations bring deeper understanding for the Free World.

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Mr. Wonchol Shin
c/o Student Club
Box 98, K.W.M.
Seoul, Korea

Dear Editor:

I'm really puzzled at your November, 1965 issue. You promise on the cover "The songs from the new Beatle Movie Album" and all we get is "Help" and "Dizzy Miss Lizzie." ("Ticket to Ride" was published already). And instead of good musical news, all that ridiculous fuss about a girl who runs after the Rolling Stones all over America - 3 good pages of it! Are you going crazy? I got so bored after the first lines, I gave up. We all know they are a lot of nuts, but all that nonsense is deeply uninteresting. Please, enough of it. So far as I'm concerned, I'd say enough with the Stones. I've had a passing interest in them, but they are always the same).

The most interesting article was "How I Write

Songs" by John Lennon. This is the musical news we want to know.

Sincerely yours,
Marina Aiovauelle
Rome, Italy

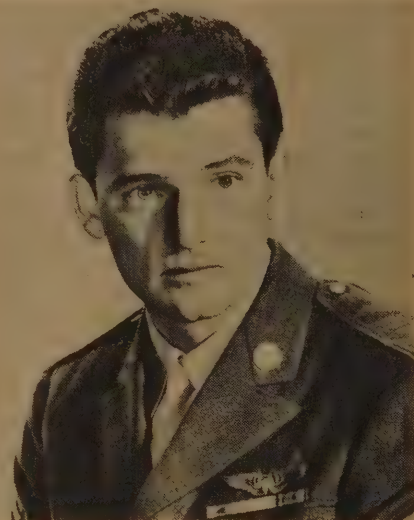
The Nov. H.P. cover was made before the "Help" movie album was released because we were confident the publisher would give us the songs. However, they are very strict about release dates, which is understandable, and we could only use the words to "Help", a hit single at the time. As for the Rolling Stones, Marina, you'll be happy to know that the next issue will carry a huge exclusive picture spread on them.

Dear Editor:

Pardon this card but I am at work. Just wanted to say the girls in this office sneak your magazine in to read at work and like it fine. But please put a picture of Chris Robinson in it. He had a good voice when he sang on Wagon Train and yet we haven't heard him anymore. He is just wonderful in "12 O'Clock High." Makes the perfect American hero in the Air Corp. With so many boys in the service now, please show him.

Anna Arthur
Norfolk, Va.

Maybe you haven't heard Chris sing anymore because he sang on Wagon Train. Charlie the cook doesn't sing anymore either. Here's a picture of Chris anyway.



Dear Editor:

I want to take this time to thank you for the boss pics of the Beach Boys, especially in the September '65 issue. Most magazines print the same pictures over and over again but your staff went out and got exclusives. I have been writing to Carl Wilson and I made him a sweater but as of yet I haven't heard from him. I asked him for a pic of him in the sweater, and I will send you a copy if you like. I would like to know where the pictures were taken (In Sept. issue)? In one week I'm going to a BB concert in Fresno, Cali-

fornia and I hope to meet Carl some way, somehow, even if I have to sneak in.

Thanks very much,
Vicki Mashler
Los Banos, Calif.

The Beach Boy pictures were taken at their first New York show at the Academy of Music. Maybe you can sneak in to see Carl under the sweater you made him. Send us the picture of Carl and we'll print it in this column.

Dear Editor,

I was downtown today and I just happened to pick up the November issue of Hit Parader. I am a recent Rolling Stones' convert, so I turned to your article on your evening with Mick Jagger and Eric Burdon. The clerk came over and started making funny noises with his mouth, such as "Shew" and "May I help you," so, because the article looked promising, I plopped down 37¢ and slithered over to read it at the Monorail terminal.

This is the first time I've really read Hit Parader. Of course I've picked it up to look through the words to songs, but I've never bothered to read any of the articles. Do you always write like this? I was really impressed with the story because it was so descriptive. I read "The Scene" and when I compare your article with any on the Rolling Stones or the Animals in, say, 16 Magazine, Teen Screen, Teens Today, Teen Trend, etc. ad nauseance, I believe the editorial. Your article made them human beings, not figments of someone's imagination. Your description of Eric illustrating a story made it seem as if I was sitting there watching him. I blushed along with Mick as he thought the waiter meant the screwdriver for him, and I visualized Eric's future movie producer career as he unfolded the plot of his film.

What really stuck with me was your closing statement to Eric. It was a simple yet, moving tribute of admiration to one of the greatest singers in the business. (As an aside to Eric, I'd like to disagree with his statement concerning Alan Price. Maybe Alan does play R&B, but the average record buyer such as myself doesn't know the difference between Tradejazz and a Latin American mambo. All I know is that Dave Rowberry plays a mean organ and his addition to the group has changed the entire sound - for the better).

As I said in the first part of my letter, I'm a recent Rolling Stones' convert. The Beatles are my absolute favorites, but I never buy any of their singles, whereas I buy all of the Rolling Stones' singles. (I refuse to call them "the Stones" - it sounds too familiar.) I started to do some reading on them, to find out about them personally. With the Beatles, I had bought anything and everything about them. I've spent over \$100 on pictures, albums, posters, movies, magazines, pins, and performances. This time, I decided, I would be sensible. I would read, but I would not buy. I'd bought and read their book OUR OWN STORY, but that was all. It changed my whole out-look on the Rolling Stones, I actually found myself defending them.

At this point, I am getting ready to take one of two semi-desperate (?) steps to get involved in popular music. I am not going to jump off a balcony into Mick Jagger's arms. First, my tentative major in college (University of Washington) is psychology, because I am willing to become a police woman to get closer to this business. Policewomen are allowed backstage and in dressing rooms. (Of course, I consider myself safe in a dressing room anyway - I've never attacked any singer I've met yet). My second interest is in journalism. As you can forecast, my second "desperate" step is to become a reporter for a teen or otherwise magazine. I shall haunt every magazine in New York and Hollywood until I get a job.

I really enjoyed your story on Mick and Eric, and even if I don't buy Hit Parader every month, I shall continue to thumb through it and read your articles. Please continue your high standards on stories about pop music performers.

Sincerely,
Barbera Axtell
Seattle, Washington



Dear Editor:

In the September issue of Hit Parader, Chris Roby criticised the British R&B sound. OK, everyone is entitled to an opinion. But he went on to say that the Rolling Stones made a mistake no "genuine Blues artist" would have made (we six resent that insult to the Stones also) when they sang "...The Little Red Rooster Is On The Prowl." According to him, a rooster is incapable of going on the prowl(!). Or perhaps Mr. Roby chose to misunderstand.

All right. To his way of thinking, a rooster cannot go on the prowl. In any case, the parties responsible for this 'error' in the lyrics would be the songwriters, Dixon, and Sam Cooke, for perpetuating the rooster's prowl. Mr. Roby was obviously over-eager to find error in the Stones' music and all British R&B.

Hit Parader is a fine magazine, and it is annoying and rather saddening to find someone jumped on unfairly, within its pages, merely because they happen to be from a different country. R & B should be judged solely by its quality.

Continued on page 50

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FORGET
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March issue

on sale January 18, 1966

**WE
READ
YOUR
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Continued from page 49

The titled purpose of the article declares this as an analysis of the blues in Britain. Well, that seems rather silly to me...the real point being the blues among non-Negroes, a subject from which American non-Negro R & B artists need not be totally excluded.

Lest you think that perhaps I'm biased towards the British for some reason, may I add that I love Reed, Howlin' Wolf, B.B. King, Jimmy Witherspoon (except for that commercial recent 45 of his), and many more R&B and blues artists... the Stones, Pretty Things, and Animals the only non-Negroes whom I think get across the true sound.

My main point is: don't criticise just because it is music from this or that place, and especially not untrue criticism. I really believe you should publish a correction to the insult at Sam Cooke, the Stones, and that fine songwriter, Dixon.

Well, good luck. I so like your magazine, and hope to see no more of this sort of thing in future issues. What I would like to see more of are the Tempo pieces on people like James Brown, The Hawk, etc. How about one on Jimmy Reed...Muddy Waters...Bo Diddley?

And that was an awful article in "the Scene"... instead of encouraging thinking people and non-conformists, you beat them over the head! Perhaps someone's face or hair doesn't agree with you, but you should respect their choices and taste, and even lack of taste...this is America! I suppose whoever wrote that article is a conformist, envying the nerve of the individualist... the individualist who dares to wear his hair long when no one else does simply because he prefers it that way, for instance -- who has come into his own.

Carmelita Yznaga
Los Angeles, Calif.

We agreed with Chris' article, even though Willie Dixon wrote "Rooster In On The Prowl." All of the Britishers will sound like stark amateurs when you get around to listening to Paul Butterfield on Electra or Charlie McCoy on Monument. The masters, of course, are Muddy Waters and Little Walter. Proof is in "The Best of Muddy Waters" L.P. on Chess. The Stones, Pretty Things and the Animals are great until you've heard the real thing. Like Chris says, it's difficult to understand why the imitators are so big when the originals are available. And we don't think you honestly believe that long hair is a stamp of individuality. We thank you for reading Hit Parader and taking the time to send us your intelligent criticism.

We invite all readers to send comments, criticism, questions and requests to WE READ YOUR MAIL, HIT PARADER, CHARLTON BUILDING, DERBY, CONN.



Dear Editor:

As I was glancing through the September issue of Hit Parader, I noticed an article entitled "The Scene." I came to the part that said, and I quote, "I think this'll go," said Mr. Moses. "We're putting a free 45 r.p.m. recording by the Hullaballos in every can of our soup..." "The outside of the can has a 3 dimensional picture of the Hullaballos that moves as you turn the can..." Fine. I'd love to see it. I continued reading and finally came to the lovely illustration. I quote again. "Buffy Moses is producer of Chicken Soup A Go Go, a show dedicated to the preservation of ugliness starring pop art and the Hullaballos."

You have some nerve, to put it mildly. The Hullaballos are not ugly, if you ever bothered to look. Geoffrey Montimer and Ricky Knight happen to be very good looking. And I know because I have seen them face to face. True, I couldn't say Harry Dunn was good looking. But he happens to be very cute and what he lacks in looks, he makes up for in personality. The only thing wrong with Andy Woorton is that there's not enough of him. (He's very thin, you know. Well, you should know.) I think that was a very nasty and cruel thing to do. You may not think the Hullaballos look good, but you ought to keep your opinions to yourself or to anybody else who shares it. If you'd start listening to some of their records you might like them better. You'll find that Ricky has a beautiful voice, and wait till the parts where he's not going I-I-I-I or a-well a-well a-well etc. He sings with a lot of emotion. I'd like to hear you sing like that. Or play guitar as well as Geoffrey or drums as well as Harry.

Maybe you were only kidding around, but I don't appreciate your sense of humor and I know lots of other people who don't either. And I'm sure, the Hullaballos don't. I advise that next time you think before you print or you could get yourselves into a lot of trouble. Thank you for listening and I wish you'd print something like "We're sorry the Hullaballos aren't ugly." (They're not, you know.)

Sincerely,
Nikkie Hyman

The Hullaballos are cheap copies of Buddy Holly and the Crickets and they're uglier than The Rolling Stones, so there, ha, ha.

Hit Parader HOROSCOPE

by Larry Sohmer



THIS MONTH'S FEATURED STAR **RINGO**

Ringo Starr, by far the most flamboyant of the Beatles, makes a fascinating horoscopic subject. When a life pattern is filled with such incredible contrasts, you're bound to come up with a complex and intriguing natal chart. Ringo's horoscope shows him, from birth up to somewhere around the twentieth year, laboring under a sinister Uranian influence, which accounts for the poverty, the prolonged illnesses, the bitter frustrations he knew as a child. Meanwhile, the dominance of Uranus, that "rebel" planet whose capacity for mischief seems boundless, was being challenged by a friendly Jupiter, the planet of good fortune. It was this, plus a few more good zodiacal things going for Ringo, which allowed our subject to emerge finally into the dazzling sunlight of world fame, and this, as we all know, to the accompaniment of a veritable avalanche of coin of the realm.

WHAT MAKES RINGO STARR SUCH A SPECTACULAR INDIVIDUAL? First of all, Ringo was born under the sign of Cancer, with the Moon in Leo. Cancer individuals are the "treasurers" of the zodiac. They treasure holdings of all kinds, especially money, and they treasure their loved ones. As most of the great fortunes are in the hands of the Cancer-born, it is not surprising that Ringo Starr has amassed a goodly portion of this world's goods. Nor is it surprising that he has settled down so contentedly to family life. You may be sure that he'll cling to his money with the same tenacity he'll cling to his family. We've mentioned that Ringo was born also with the Moon in Leo. What does this mean? Well, for such favored individuals the textbooks on Astrology use such adjectives as "charming, effervescent, radiantly buoyant." Moon in Leo persons are naturals for public life or the stage. It seems apparent, then, that Ringo is not only a true son of his natal sign, but is likewise a genuine representative of his natal moon position.

WHAT DOES HIS HOROSCOPE SAY OF RINGO'S FUTURE? The months directly ahead look stable, a continuation without incident of the recent success pattern. But — with Venus transiting his family sign, don't be at all surprised to hear of another "little Beate" in the Starr household! We see an extremely unusual situation cropping up during the period roughly encompassing February into mid-April, involving associates. *Could this possibly mean a change in Beate membership? Don't discount it!* There are signs of a friendly Mercury influence from April next into the summer in Ringo's Mansion of Work. This indicates, at least to us, an amazing break-through into new heights for Ringo Starr. This boy's success has already been so fantastic that this may seem a foolhardy prediction, but you will see that there will accrue to Ringo either a tremendous honor, a giant step will be taken into a new medium (movies, perhaps?), or an unusual success plateau will be reached by the Beatles as a group.

To project further into the future, we see: A continuation of good fortune (money and fame) for Ringo, plus a durable family life (several children). We see an eventual entry, some years hence, into a field which, though allied to entertaining, will not involve him in the role of entertainer. We can only surmise what this means, but a good guess would be that Ringo will eventually go into the management or producing end of show business. The chart shows one troubling phase in the late 1960's, during which there will be dark moments of anxiety and indecision which may well affect Ringo's relationship with fellow Beatles. Do not be surprised if this situation makes big head-lines, and even changes the entire world image hitherto held of the Beatles. This, however, does not signify any loss of reputation or personal prestige for Ringo Starr himself.



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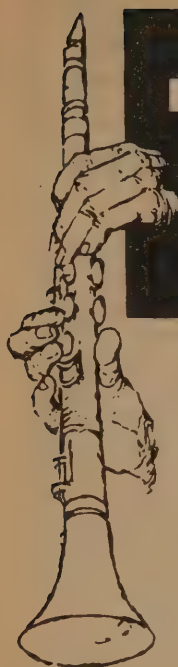
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by Jim Delehant

LOOKING FORWARD TO THE BLUES

The theorists and jazz intellectuals who perpetrated the "New Thing" are consciously trying to destroy the blues. That sounds like a strong accusation but it makes sense.

When new-thingers play blues it is not soulful, but rather sounds like it is being bitterly attacked. Roots of underground jazz are planted in the soul of Civil Rights and musicians, many of them hard core members of the movement, steam in anger at the mention of "Funky," "Soul," and "Rhythm and Blues." Those terms conjure up images of backward country folk "laughing to keep from crying," content to remain in their miserable stations.

Bop was really the first protest movement in jazz. It arose, in part, when youth joined the end of the swing era and refused to play the Uncle Tom roles expected of them. Rather than roll their eyes and yell "oh play that thing" through flashing smiles, they adopted cool attitudes as protection and outsiders could be insulted with the most subtle finesse. They achieved this by developing their own language as immortalized by Lord Buckley.

This was the height of hipness. The music itself was extremely difficult to play which added further protection. Outsiders couldn't steal it.

New thinkers and boppers differed on an important point however. The latter loved and respected the blues and



When the Ramsey Lewis Trio hit with their funky version of "In Crowd," jazz critics got ulcers. His "HANG ON SLOOPY" shows how a little imagination can gas up at cornball song. Bassist Eldee Young and drummer Red Holt form the solid rhythm base that will help win new jazz fans.

somewhere between Lester Young and Charlie Parker the blues became art with all the beauty that word implies.

Unfortunately the dull, single mindedness of jazz critics (a disease peculiar to most critics) is putting the blues down along with everybody else, probably as it is now synonymous with rock and roll. Critics must be getting ulcers over the fact that rock and roll is keeping the blues alive. But wait till they hear what's coming.

Rock Folk is paving the way for a blues renaissance, and many of the practitioners were former rock and rollers. We'll soon be digging records by Danny Kalb, Tom Flanders, Paul Butterfield, Mike Bloomfield, Fred Neil, Charlie McCoy, Buzz Linhart and many others all amplified in the wailing city style and incorporating a good deal of jazz.

The overwhelming success of Ramsey Lewis' "In Crowd" and best selling album of the same name, demonstrated the great demand for funky blues, yet this music is considered uncommercial and a financial risk to produce. Disc jockeys won't play it because, they claim, they will lose their audience. This reluctance to recognize the blues is proven in the void that exists between Booker T's "Green Onions" and Lewis' "In Crowd."

Along with rock and roll, Ramsey Lewis has suffered criticism, perhaps more than any jazz musician, because he plays funky. It amazes me that the jazz fraternity does not accept Ramsey as an ear-opener into other areas of jazz, particularly when Ramsey's bass player, Eldee Young, improvises fantastic solos.



Booker T. still turns out great records. "Red Beans and Rice" dishes out soul and a wild guitar solo.

But despite all the adversity trying to suffocate the blues, the time is riper than ever for a blues boom. The kids want to feel wilder when they dance and the soulful feeling you get in the guts seems more meaningful now. You can smell a crazy, hard driving recklessness in the air and it's healthy fuel for the urgency of the blues.

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•THE LITTLE GIRL I ONCE KNEW

(As recorded by the Beach Boys/
Capitol)

BRIAN WILSON

We met when she was younger
Then I had no eyes for her
A few years went by and then I
saw her

Now I'm gonna try for her
Look out, babe.

She's not the little girl I once knew
She's not the little girl I once knew
She's not the little girl I once knew
She's not the little girl I once knew.

How could I ever have thought that
She'd be what she used to be
Look at how her boyfriends hold her
I'll be doing that someday
Look man.

(Repeat Chorus)

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Next IN HIT PARADER

ALL THE GREAT, NEW
HIT SONGS

APRIL ISSUE ON
SALE FEBRUARY FIRST

•I CAN NEVER GO HOME ANYMORE

(As recorded by the Shangri-Las/Red
Bird)

GEORGE MORTON

JEFF BARRY

I'm gonna hide
If she don't leave me alone
I'm gonna run away
Don't

Cause you can never go home anymore.

Listen, does this sound familiar?

You wake up every morning

Go to school every day

Spend your nights on the corner

Just passing the time away

Your life is so lonely

Like a child without a toy

Then a miracle, a boy

And that's called glad.

Now my mom is a good mom

And she loves me with all her heart

But she said I was too young to be in love

And the boy and I would have to part

And no matter how I ranted and raged,

I screamed, I pleaded, I cried

She told me it was not really love

But only my girlish pride

And that's called bad.

Now if that's happened to you

Don't let this

I packed my clothes in the dark of night

Tho' she begged me to stay I was sure I

was right

And you know something funny

I forgot that boy right away

Suddenly I remember being tucked in bed

and hearing my momma say

Hush, little baby don't you cry

Momma won't go away

You can never go home anymore

No, I can never go home anymore.

Did you ever get that feeling

You want to kiss and hug her

Do it now, tell her you love her

Don't do to your mom what I did to mine

She grew so lonely in the end the angels

picked her for their friend

And I can never go home anymore

And that's called sad.

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Inc.

•EBB TIDE

(As recorded by Righteous Bros./Phili-
les)

CARL SIGMAN

ROBERT MAXWELL

First the tide rushes in
Plants a kiss on the shore
Then rolls out to sea
And the sea is very still once more
So I rush to your side
Like the oncoming tide

With one burning thought

Will your arms open wide

At last we're face to face

And we kiss through an embrace

I can tell, I can feel

You are love, you are real

Really mine in the rain, in the dark, in
the sun

Like the tide at its ebb

I'm at peace in the web of your arms.

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•JUST A LITTLE BIT

(As recorded by Roy Head/Scepter)
D. GORDON

I don't wanna a lot

I just want a little bit

No, I don't want a lot, lot lot lot

Just want a little bit

Just a teenie weenie bit, teenie weenie bit
of your love.

Turn your lights out baby

Put your little hand in mine

Turn your lights down baby now, now,
now

Put your little hand in mine

For a teenie weenie bit, a teenie weenie
bit of your love,

Come on, come on, come on now baby

Put your sweet hand in mine

Come on kiss me baby

Put your sweet lips to mine

For a teenie weenie bit, a teenie weenie
bit of your love.

Oh you're too much.

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•FEVER

(As recorded by McCoy's/Bang)

JOHN DAVENPORT

EDDIE COOLEY

You never know how much I love you,

Never know how much I care

When you put your arms around me,

I get a feeling that's so hard to bear.

You give me fever when you kiss me,

Fever when you hold me tight

Fever in the morning,

Fever all through the night.

Listen to me, baby,

Hear every word I say.

No one can love you the way I do,

'Cause they don't know how to love you
my way.

Bless my soul, I love you;

Take this heart away.

Take these arms I'll never use,

And just believe in what my lips have
to say.

Sun lights up the day time,

Moon lights up the night.

My eyes light up when you call my name,

'Cause I know you're gonna treat me
right.

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HIT
PARADER'S

CROSSWORD

ACROSS

- 1 Not well
4 Fools (sl.)
8 In behalf of
11 Also
12 The Kingston ----
13 Patti ----
14 Female singing group
16 Land measure
17 Vine
18 Performed on stage
19 Carpenter's tool
22 Dick ----
24 Breathing organ
25 Wander about
26 Peter, Paul and ----
30 Untie
31 Miss Gardner
32 Alack!
33 Speaks
34 Border
35 Flying toy
36 Playthings
38 ----- And Gordon
39 ----- Shore

- 42 Distant
43 Above
44 Female singer (2 wds.)
49 Close by
50 Water pitcher
51 Needle hole
52 Superlative suffix
53 Concludes
54 --- Paul

DOWN

- 1 The thing's
2 --- Rawls
3 Cut off
4 ----- Lawrence
5 Navy's rival
6 Baked dessert
7 Distress signal
8 Actuality
9 Monster
10 TV's Donna ----
13 Gerry & The -----
15 One of The Beatles (2 wds.)

- 18 -- Martino
19 Increased by
20 Moon goddess
21 ---- Williams
22 Sammy ----
23 First man
25 ---- Lewis
27 Dismounted
28 Estimate
29 River in Belgium
37 Cry of surprise
38 Couples
39 Finished
40 Burl ----
41 Tidy
42 ---- Waring
44 Sandra ---
45 Possess
46 --- Shannon
47 Affirmative vote
48 Word of assent

Solution for puzzle found on page 59

1	2	3		4	5	6	7		8	9	10
11				12					13		
14				15					16		
				17					18		
19	20	21				22	23				
24					25				26	27	28
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43					44	45			46	47	48
49					50				51		
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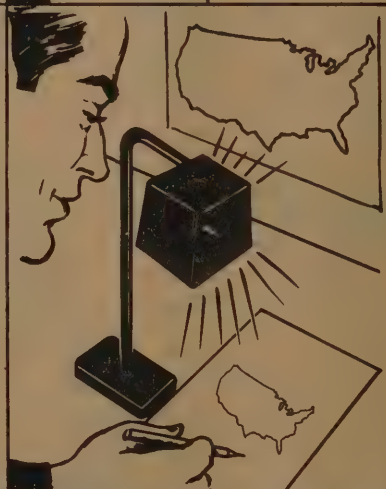
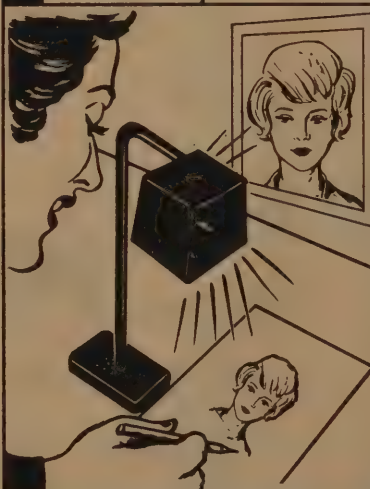
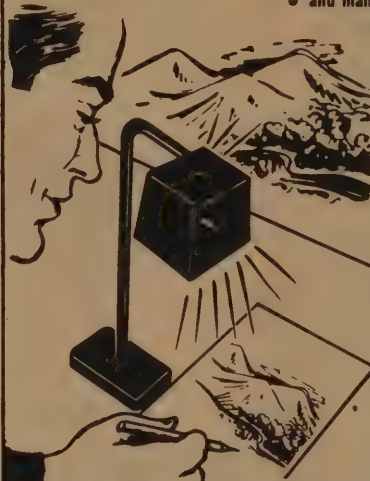
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IS ROCK AND ROLL KILLING JAZZ?

An Interview With Quincy Jones

When the Ramsey Lewis Trio reached the #3 spot on the nation's record charts with their swinging soulful jazz instrumental of "The In Crowd," it surprised many people who thought jazz was declining in popularity.

Consider the evidence: During recent years, many of the most famous jazz clubs — including Birdland "The Jazz Corner Of The World" — have been going out of business...or worse, are being converted to discotheques. Dozens of top jazzmen, unable to find steady work in America, have migrated to Europe.

"Where will the jazz giants of the future come from?", cry the critics. The big bands are dead. Most young jazzmen are hung up on ugly neurotic distorted sounds and are playing solely for their own belly-buttons.

Every year, prophets of doom seem to find new evidence to prove jazz is on its last legs.

But there are a number of talented musicians going quietly about their business who continue to make jazz a lively, rewarding listening experience.

One such champion of good music is Quincy Jones—band-leader, arranger, composer and vice president of Mercury Records. During the last few years, Quincy has been combining pop music—or rock & roll if you prefer—with jazz...and with beautiful results. If you like either type of music—or both—you'll really dig what Quincy is doing.

Listen, for example, to "I Can't Get No Satisfaction" on the QUINCY PLAYS FOR PUSSYCATS album. The song begins slow and subtle...like a romantic ballad. Then drums, electric guitars, trumpets and saxophones cut loose. It's wild. You can dance to it. It's both rock & roll and jazz at the same

time. It's groovy.

In Quincy's GOLDEN BOY album, "A Hard Day's Night" goes through a few swinging changes, but the dance beat never gets lost. And if you want to hear some fascinating interpretations of tunes like "Cherade," "Pink Panther" and "Peter Gunn," pick up QUINCY

JONES EXPLORES THE MUSIC OF HENRY MANCINI.

After listening to Quincy's tasteful jazz interpretations of pop tunes, we decided he could best answer our questions about the future of pop music and jazz, so we arranged an interview.

He had quite a few interesting things to say. Dig:



In his work at Mercury Records, Quincy often uses the versatile pianist Bobby Scott. At one time he supervised the recording sessions for Timi Yuro. He believes pop, folk and jazz will soon merge.

Eventually, I believe there's going to be a fusion of all the elements in American music. Pop, jazz and folk will all be combined in a new kind of music.

Many of the differences between them are disappearing already.

I took a look at the pop record charts one week and saw there were a number

{Continued on next page}



Although Quincy is now involved with producing and arranging for Mercury people like Millie Small and Lesley Gore, he also writes film scores and occasionally arranges for the Ray Charles band.

of tunes that were very closely related to jazz or were out-and-out jazz compositions. I thought it would be a good idea to put them all in one LP. We had fun recording the album. (Ed. note: The album is Quincy Jones Plays Hip Hits and the tunes include "Walk On The Wild Side," "Cast Your Fate To The Wind," "Take Five," "Watermelon Man," "Back At The Chicken Shack," "A Taste Of Honey" and "Comin' Home Baby.")

I hate to categorize any kind of music. For example, if you use the term "jazz," everyone has their own preconceived stereotype of what jazz is. It could be anything from Kid Ory to Louie Armstrong to Miles Davis to Ornette Coleman.

If people didn't talk so much about the terminology, they could enjoy the music on its own merit.

I saw some college students in California dancing to Brubeck's "Take Five." The tune is in 5/4 time, which is very difficult to play, much less dance to. But nobody had told them this so they had no problem.

If you don't label the music, the kids will take it at face value.

And I believe enough youngsters will be interested in playing jazz to keep the

music alive.

The kids who play jazz today will be indoctrinated by the other sounds they've been hearing—I'd call them contemporary sounds—that they can't ignore. They'll be influenced by rock & roll and rhythm & blues and they'll find a way to use these elements in their music.

The fusion I mentioned earlier will grow with this generation. They can't tune out the top 40 sounds, so they'll take jazz in a different direction.

In the past 4 or 5 years, we saw a fusion take place between jazz and samba rhythms to produce the Bossa Nova.

When music gets into things like Indian rhythms it'll be fantastic. The Telestar and Early Bird communication space satellites will bring more of a worldwide musical rapport. England is a good example of this happening already. The British groups took American rock & roll, added their touch to it and sent it back to us. Now Bob Dylan is sending the music back to them in a slightly different form.

Someday the music will be bouncing like a ping pong ball through ten different countries, picking up something new everywhere along the line.

In the last five years we've had hit re-

cords from Japan, "Sukiyaki;" Australia, "Tie Me Kangaroo Down, Sport;" England, of course; Germany, "A Walk In The Black Forest;" Italy, "Volare;" Copenhagen, "Alley Cat;" and France, the singing nun and, in jazz the Swingle Singers.

It's an ironic thing that the leader of the Swingle Singers from France, Ward Swingle, is an American. That's really a switch.

American jazzmen who leave the country aren't abandoning the music. They're making it more international.

More things are happening in all areas of music than ever before. There's a greater acceptance for all kinds of music today. The audience is able to appreciate complex songs like "Anyone Who Had A Heart."

The whole texture of the music business will change drastically in the next five years. Imagine communication satellites that can broadcast music around the world simultaneously.

There will be more innovations. Already they've developed cartridges you can put into a TV set and see a performer on the screen while their record is playing.

There'll be more new ideas no one's even thought of yet. And if the music advances with the scientific developments, it'll be really great.

•UNDER YOUR SPELL AGAIN

(As recorded by Johnny Rivers/
Imperial)

DUSTY RHODES
BUCK OWENS

You've got me under your spell again
Sayin' those things again
Makin' me believe that you're just mine
You've got me dreamin' those dreams
again
Makin' those things again
I've gotta take you back just one more
time.

I swore, the last time that you let me
down
That I wouldn't see you if you came
around
But I can't tell my heart what's right
or wrong
And I've been so lonely since you've been
gone.

Well, ev'rybody tells me that I'm a fool
That I never should have put my faith
in you
And 'way down deep inside, I guess I
know it's true
But no one else can make me feel the
way you do.

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Inc.

•OUR WORLD

(As recorded by Johnny Tillotson/MGM)
PAUL EVANS
PAUL TARNES

They say look at the mess you're in
We say don't point your fingers
It's your world that we're living in
And in your world
No-one's safe at night
It's a world full of fright and doom
And bomb's that go boom, boom, boom
But in our world
We're gonna build it strong
Our world we've learned from all you've
done wrong
Things will be better in our world.

They say look at the dance you do
We say why should it bother you
It's just fun, it can't hurt anyone
We've watch your dance
Always end up a war dance
We know treating your neighbor kind
Is the answer for all man kind.
(Repeat Chorus)

And with someone
Someone at your side
You can be what you want to be
Take my hand come along with me.
(Repeat Chorus)

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Port Music.

Solution for puzzle
found on page 55

I	L	L	S	A	P	S		F	O	R
T	O	O	T	R	I	O		P	A	G
S	U	P	R	E	M	E	S	A	C	R
			I	V	Y			A	C	T
P	L	A	N	E		D	A	L	E	
L	U	N	G		G	A	D		M	A
U	N	D	O		A	V	A		A	L
S	A	Y	S		R	I	M		K	I
			T	O	Y	S		P	E	T
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●A MUST TO AVOID

(As recorded by Herman's Hermits/
MGM)

P.F. SLOAN

STEVE BARRI

She's a must to avoid
A complete impossibility
She's a must to avoid
Better take it from me.

She may look like a prize at the start
But take my advice play it smart
She's nothing but trouble
Better cut out on the double
Before she gets into your heart
(Repeat Chorus).

When you stare in her pretty blue eyes
There's no way to see through her disguise
But don't try to love her
'Cause you'll quickly discover you're
trapped in the web of her lies
(Repeat Chorus).

Her lips look inviting it's true
But lots of other guys have felt like you
do
She'll build up your hopes and when you
need her the most
That's when she'll say goodbye to you
(Repeat Chorus).

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●THUNDERBALL

(As recorded by Tom Jones/United
Artists)

JOHN BARRY

DON BLACK

He always runs while others walk
He acts while other men just talk
He looks at this world and wants it all
So he strikes like thunderball
Strikes like thunderball.

Any woman he wants he'll get
He will break any heart without regret
His days of asking are all gone
His fight goes on and on and on
But he thinks the fight is worth it all
So he strikes like thunderball.

He knows the meaning of success
His needs are more so he gives less
They call him the winner who takes all
And he strikes like thunderball
Strikes like thunderball.

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●SOMETHING ABOUT YOU

(As recorded by the Four Tops/

Motown)

HOLLAND

DOZIER

HOLLAND

Something something
If I could marry you I would carry on
I'd work my fingers to the bone
I'd never moan
To you I'd always come home
'Cause there's something about you baby
That makes me keep loving you
There's something about you baby
That makes me love you just a little
bit more
Truly love you just a little bit more.
Sweet sweet thing I'm satisfied
Sweet sweet thing you set my soul
on fire
I need you, got to have you
No matter what price I have to pay
'Cause without the treasure of your
loving arms

●YOU DIDN'T HAVE TO BE SO NICE

(As recorded by the Lovin' Spoonful/
Kama Sutra)

STEVE BOONE

You didn't have to be so nice
I would have liked you anyway
If you had just looked once or twice
And gone upon your quiet way.

Today said that the time was right
to follow you

●PUPPET ON A STRING

(As recorded by Elvis Presley/
RCA Victor)

SID TEPPER

ROY C. BENNETT

Every time you look at me
I'm as helpless as can be
I become a puppet on a string
You can do most anything with me.

All you do is touch my hand
And your wish is my command
I become a puppet on a string
And you can do most anything with me.

If you really love me
Darling, please be kind
I offer you the truest love
That you will ever find.

Take my heart and please be fair
Handle it with loving care
For I'm just a puppet on a string
You can do most anything with me.

If you really love me
Darling, please be kind
I offer you the truest love
That you will ever find.

Take my heart and please be fair
Handle it with loving care
For I'm just a puppet on a string
You can do most anything with me
You can do most anything with me.

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My love is helpless anyway
'Cause there's something about you
baby
That makes me keep loving you
There's something about you baby
That makes me love you just a little
bit more
Truly love you just a little bit more
Sweet sweet thing I'm satisfied
Sweet sweet thing you are my only
desire.

I'm just a puppet on a string
Tears sometime you bring
But do me any way you wanna
Do anything you wanna
I'll keep loving you just the same
'Cause there's something about you
baby
That makes me keep loving you
There's something about you baby
That makes me love you just a little
bit more
Truly love you just a little bit more.

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I knew I'd find you in a day or two
and it's true.

You came upon a quiet day
You simply seemed to take your
place
I knew that it would be that way
The minute that I saw your face.

Now we've had a few more days
I wonder if I'd get to say
You didn't have to be so nice
I would have liked you anyway.

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Music Co., Inc.

●SHE'S JUST MY STYLE

(As recorded by Gary Lewis & The Play-
boys/Liberty)

LEWIS

RUSSELL

LESSLIE

CAPPS

Everytime I see her
She don't even look my way
Maybe she will notice me
But then what would I say
I would say what's on my mind
But the words are hard to find
But I'm gonna try to tell her anyway
Don't 'cha know that she is just my style
Everything about her drives me wild
Don't 'cha know that she's oh so fine.

Other guys will meet her
They don't think she's much to see
I can't begin to tell you
What she always does to me
Maybe it's the clothes she wears or the
way she combs her hair
Oh that makes me wanna tell her that I
care
Don't 'cha know that she is just my style
Everything about her drives me wild
Don't 'cha know that she's oh so fine.

Don't 'cha know that she is just my style
Everything about her drives me wild
Don't 'cha know that she is just my style
Everything about her drives me wild.

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Next IN HIT PARADER

THE TOYS



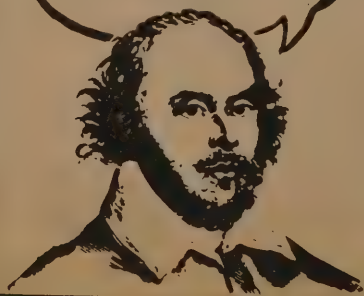
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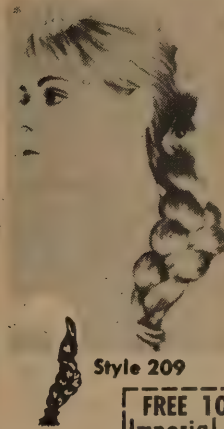
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Style 207



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Style 211

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114



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102

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—Mrs. C.B., Philadelphia 46, Pa.

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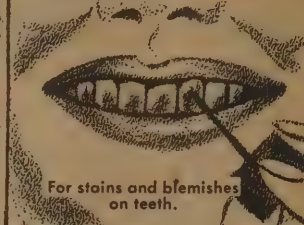
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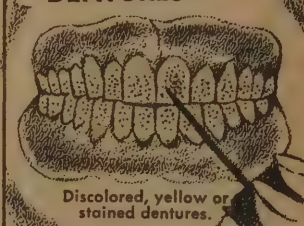
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•SATIN PILLOWS

(As recorded by Bobby Vinton/Epic)

BOB TUBERT

SONNY JAMES

Satin pillows to cry on
Satin pillows to cry on
You've got nothing else to rely on
You gave up the most precious thing
in life
You turned from love to be a rich
man's wife
The man you married is colder than
all his gold
You're something he bought to keep
from growing old.

Now you've got satin pillows to cry on
Satin pillows to cry on
You've got nothing else to rely on
Satin pillows to cry on
And you've got fancy dresses and
big cars
Diamonds that outshine the brightest
stars
But diamonds can't replace the love
we once knew
They won't keep you warm like my
arms used to do
Now you've got satin pillows to cry on
Satin pillows to cry on
You've got nothing else to rely on
Satin pillows to cry on.

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•REVOLUTION KIND

(As recorded by Sonny Bono/Atco)

SONNY BONO

I'm glad I'm here just like you
And I say a thing or two
That doesn't mean I'm all that mad
Or that I think this place is bad
We gotta land and this land is free
And no one loves it more than me
But a man's got a right to talk about
what's on his mind
That doesn't mean he's the revolution
kind.
Destruction's near we heard him moan
But I've got conclusions of my own
And I've got some kids I have to teach
That's if somebody makes a speech
And what he says, you don't agree
Just let him scream, the man is free
'Cause a man's got a right to talk about
what's on his mind
That doesn't necessarily mean he's the
revolution kind.

These words have been said before
By men who had to go to war
By men who cried and kissed their
wives
By men who had to give their lives
By better men, my friend than me
That's why this land we have is free.
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Inc. and 5-West Music.

•SUNDAY AND ME

(As recorded by Jay and Americans/
United Artists)

NEIL DIAMOND

Her eyes would make an angel smile
They call her Sunday
She'll take a man and drive him wild
Her name is Sunday
And one day, I'm gonna make her mine
It's gonna be so fine
You wait and see it's gonna be
Just Sunday and me.

There's not a star that shines as bright
They call her Sunday
She'll take the dark out of the night
Her name is Sunday
And one day, I'm gonna take her home
Tell the world, that she's my own
You wait and see it's gonna be
Just Sunday and me.

Oh I see bells and a wedding gown
When I see Sunday
You know I dream of walkin' down
The aisle with Sunday
And one day it's gonna come for sure
The day that I've been living for
You wait and see it's gonna be
Just Sunday and me.

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Inc.

•MOTHER NATURE, FATHER TIME

(As recorded by Brook Benton/ RCA
Victor)

CLAUDE OTIS

BROOK BENTON

You're way on top now
And you're having a ball
You're got the world on a string
You think you've got everything
But you've got nothing at all
'Cause one day you'll wake up
On the other side of the hill
If mother nature don't get you
Father time will.
The pace that you're setting
You know it's too fast
Tomorrow you'll have no future
And there's nothing worst thinking off
From your past
You're just breaking yourself
Robbing your own till
If mother nature don't get you
Father time will.

You're heading in the wrong direction
You're running from true love and affec-
tion
I'm taking life seriously
To you it's just a thrill
But if mother nature don't get you
Father time will.

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and Benday Music Corp.

•LET'S GET TOGETHER

(As recorded by the We Five/A&M)

CHET POWERS

Love is but the song we sing
For fear the way we die
You can make the mountains ring
Or make the angels cry
Know the dove is on the wing
And you need not know why.

Come on people, let's call on your
brothers

Hey let's get together and call for
another

Now come on people, call for another
Hey let's get together and call on another
Now come on people let's call for
another right now.

If you hear the song I sing
Then you must look around
What we need is love and fear
Or in your trembling hands
Hey hey hey but we must stand
up you know

As if they're your command.
(Repeat Chorus)

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•HERE IT COMES AGAIN

(As recorded by the Fortunes/Press)

LES REED

BARRY MASON

When I see that girl go walkin' by
I know boys cannot cry
Here it comes again that feeling
Here it comes again.

I find I'm crying over you
I know it's not the thing to do
Now I'm on my own I walk alone
A heart without a home
Here it comes again that feeling
Here it comes again.

My love walked out the fire went out
inside of me
What put it out, those tears
inside of me
There is nothing left for me to say
You know, you know, you know, you broke
my heart
Here it comes again that feeling
Here it comes again.

I find I'm crying over you
I know it's not the thing to do
Now I'm on my own I walk alone
A heart without a home
Here it comes again that feeling
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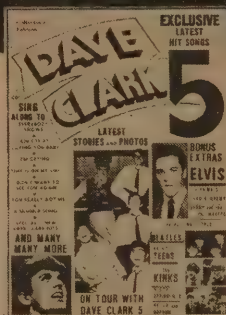
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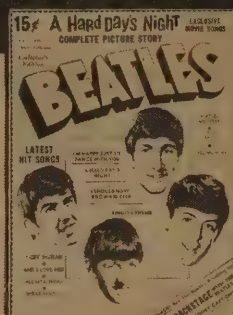
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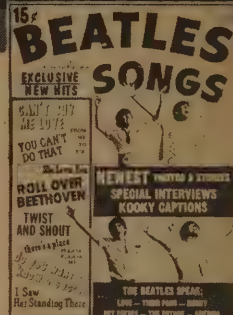
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Only you and no one else
Can keep me crawlin' back
You know I can't help myself
Now I'm crawlin' back.
After all you've done to me
The times you've turned me down
I'll still be the clown
Because I love you
I'm crawlin' back.
You know I would die for you
Heaven knows how I've cried

for you
But what else can I do
But crawl on back to you
Oh, oh oh you oo oo.
People stop they talk and they stare
But they don't know that you really
care
That you're only lonely and making
believe
And you need me around
When the world turns you down.
Whenever you might need me
I will come crawlin' back
Wherever you will lead me
I will come crawlin' back.

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●IT'S MY LIFE

(As recorded by The Animals/MGM)

ROGER ATKINS
CARL D'ERRICO

It's a hard world
To get a break in
All the good things
Have been taken
But girl there are ways
To make certain things pay
Tho I'm dressed in these rags
I'll wear sable someday
Hear what I say
I'm going to ride the serpent
No more time spent sweating rent
Hear my command
I'm breaking loose.

Ain't no use
Holding me down
Stick around
But baby remember
It's my life and I'll do what I want.

It's my mind
And I'll think what I want
Show me I'm wrong
Hurt you sometime
But someday I'll treat you real fine
It's my life and I'll do what I want.

There'll be women
And their fortunes
Who just want to
Mother poor orphans
Are you gonna cry
While I'm squeezing 'em dry
Taking all I can get
No regrets
When I openly lie.

And live on their money
Believe me honey
Can you believe
I ain't no saint
No complaints
So girl throw out
Any doubts
And baby remember, remember.
It's my life and I'll do what I want.

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●JEALOUS HEART

(As recorded by Connie Francis/MGM)
JENNY LEE CARSON

Jealous heart, oh jealous heart stop beating
Can't you see the damage you have done
You have driven her away forever
Jealous heart now I'm the lonely one.

I was part of everything she planned for
And I know she loved me at the start
Now she hates the sight of all I stand for
All because of you, oh jealous heart.

You have filled my conscience full of sorrow
For I know she never was untrue
Oh why did you make her hate me
Now there's nothing left but jealous you.

Many times I trusted you to guide me
But your guiding only brought me tears
Why oh why must I have you inside me
Jealous heart for all my lonely years.

Jealous heart why did I let you rule me
When I knew the end would bring me pain
Now she's gone, gone and found another
Oh I'll never see my love again
Through the years the memories will haunt
me
Even though we're many miles apart
It's so hard to know she'll never want me
'Cause she heard your beating, jealous
heart.

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ations

●APPLE OF MY EYE

(As recorded by Roy Head/Backbeat)
ROY HEAD

You don't know me baby
Like I knew myself
If you leave me baby
I would kill myself
'Cause I love you baby
Every day & every night
I got fifty women waiting
But you're the apple of my eye.

I've been to New York
Been to Chicago too
I've been to the big cities
All around the world with you
'Cause I love you baby
Every day & every night
I got fifty women waiting
But you're the apple of my eye.

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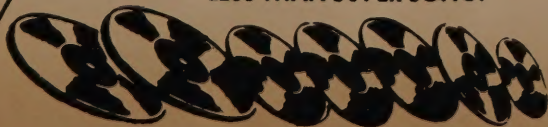
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| 1. Turn Turn Turn | 21. I'm Henry The VIII, I Am | 41. You Were Made For Me |
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| 4. Get Off Of My Cloud | 24. Satisfaction | 44. Engine Engine No. 9 |
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| 6. Run Baby Run | 26. Seventh Son | 46. Help Me Rhonda |
| 7. Eve Of Destruction | 27. The Name Game | 47. I Feel Fine |
| 8. It Ain't Me, Babe | 28. Tell Her No | 48. Come See About Me |
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